

THE ATHENÆUM

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No. 2273.

LONDON, SATURDAY, MAY 20, 1871.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL BOTANIC SOCIETY, REGENT'S PARK.

The FIRST EXHIBITION this Season of PLANTS and FLOWERS, THURSDAY and FRIDAY NEXT, May 25th and 26th. Tickets, 5s.; on the Days of Exhibition, 7s. 6d. each, to be had only at the Gardens and of the Society's Clerk, Austin's Ticket Office, St. James's Hall, Piccadilly.

Gates open at 2 o'clock.

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held, by permission of the Chancellor and Senate, in the Hall of the University of London, Burlington Gardens, on MONDAY, May 22nd, at 1 p.m. Sir H. BARTLE PERRE, K.C.B. Vice-President, in the Chair.

The DINNER will take place in WILLIS'S ROOMS, at Half-past 6, on the same day. Major-General Sir H. C. RAWLINSON, K.C.B. &c. in the Chair.

Dinner charge, One Guinea, payable at the Door; or Tickets to be had and Places taken at 15, Whitehall-place. The Friends of Members are admissible to the Dinner.

LINNEAN SOCIETY, BURLINGTON HOUSE, Piccadilly, 12th May, 1871.

The ANNIVERSARY MEETING of this Society will be held here, on WEDNESDAY the 24th inst., at Three o'clock precisely, for the Election of a COUNCIL and OFFICERS for the ensuing year.

FREDERICK CURREY, Secretary.

VICTORIA INSTITUTE, or PHILOSOPHICAL SOCIETY OF GREAT BRITAIN.

The ANNUAL MEETING will take place at 8 o'clock, on MONDAY, May 22, at the ROOMS of the SOCIETY of ARTS, John-street, Adelphi. The ADDRESS will be delivered by the Rev. W. J. IRONS, D.D.

Victoria Institute, 8, Adelphi-terrace, Strand.

ARTISTS' ORPHAN FUND, for the Support and Education of the Orphan Children of PAINTERS, SCULPTORS, ARCHITECTS, and ENGRAVERS.—The Trustees and Committee of this Fund are prepared to receive applications on behalf of Children who may have lost one or both parents, or whose fathers have become incapacitated from following their profession. Particulars and forms of application may be obtained from the Secretary.

J. EVERETT MILLAIS, Hon. Sec.

94, Old Bond-street, W. F. W. MAYNARD, Secretary.

LONDON INTERNATIONAL EXHIBITION of 1871.

The GENERAL PUBLIC are admitted EVERY WEEK-DAY, EXCEPT WEDNESDAY, from 10 A.M. to 6 P.M., on payment of ONE SHILLING. On WEDNESDAYS the usual price is HALF-A-CROWN.

There are Five Entrances, one by the Royal Entrance of the Albert Hall, two in Exhibition, and two in Prince Albert-road.

LONDON INTERNATIONAL EXHIBITION of 1871.

Visitors are requested to come provided with change.

LONDON INTERNATIONAL EXHIBITION. THE THREE-GUINEA SEASON TICKET Admits—

1. To a Free Arena or Balcony Seat for all Concerts given in the day time, the cost of Her Majesty's Commissioner's Ticket being added.
2. To the Exhibition Galleries two hours before the public are admitted.
3. To all the Flower Shows and Promenades in the Horticultural Gardens.

LONDON INTERNATIONAL EXHIBITION, 1871.

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On and after the 1st JUNE NEXT, for the special convenience of visitors from the Country, MONTHLY TICKETS, having all the advantages of SEASON TICKETS, will be issued at One Guinea each, dating from the day of issue; to be had at the Chief Office, Royal Albert Hall, and of all the usual Agents.

LONDON INTERNATIONAL EXHIBITION of 1871.

The Exhibition is open as early as 8 A.M. to SEASON-TICKET HOLDERS, or to the General Public who pay Twice the Charge of the day. The Only Admission for the Early Hour is by the Lower Entrance in Exhibition-road.

LONDON INTERNATIONAL EXHIBITION. DISTRIBUTION OF THE PRINCIPAL OBJECTS:—

1. Architecture, Engraving, Photography, and a portion of the Water-colour Pictures are exhibited in the Upper Gallery of the Albert Hall.
2. Educational Apparatus and Appliances, and the International Collection of Toys and Games, are exhibited in the Two Small Theatres on the Balcony Floor of the Albert Hall.
3. Woollen and Worsted Manufactures are exhibited in the South Rooms on the First and Second Floors of the Albert Hall.
4. The Pottery and Foreign Ceramics are in the new Exhibition Galleries, facing the Exhibition-road.
5. The Machinery in Motion, the Scientific Inventions, and the British Pictures are in the new Exhibition Galleries, facing the Albert-road.

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The appointments to the first two Professorships will be made by the Dean of Durham, to the others by the Committee of the College of Physical Science at Newcastle, and the Professors will be elected in the first instance for five years, but if re-appointed will hold their Professorships for life.

Applications, with Testimonials, must be sent in not later than June 8th, to the Warden's Residence, Durham, for the first two Professorships, and to Thos. WOOD BOWING, Mining Institute, Newcastle-upon-Tyne, for the others. The appointment will be made on June 30th.

PALESTINE EXPLORATION FUND.—Subscribers of Half-a-Guinea and upwards are entitled to the Quarterly Pamphlet, published by the Committee. The Secretary will be very glad to be informed of any omission, which he will rectify immediately on notification. New Series, No. 1, Jan. 1871, contains—

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No. 9, Pall Mall East, May 12, 1871.

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LITERATURE

A Life of Anthony Ashley Cooper, First Earl of Shaftesbury, 1621—1683. By W. D. Christie, M.A. 2 vols. (Macmillan & Co.)

FROM the year 1672 to the present day there have been seven Earls of Shaftesbury, and only one of them has not borne the names of Anthony Ashley Cooper. The exceptional peer was the sixth, the brother of his predecessor in the title, namely, Cropley Ashley Cooper, who was the schoolfellow of a son of an innkeeper at Devizes, better known to fame as Sir Thomas Lawrence, the artist. The two boys were under the same pedagogue, at a school called The Fort, near Bristol.

Two of the seven Earls of Shaftesbury have been men of mark; but the first has achieved the greater renown, perhaps, because he has been more recklessly assailed in prose and poetry than any other man at whom his contemporaries and posterity have delighted to fling their shafts. He may have been as bad as his worst enemies declared him to be; but, as the man who contrived to carry the Habeas Corpus Act, he is worthy, as far as that goes, of the respect of all to whom love of freedom is something more than a name or a mere sentiment. The second Earl's chief merit consists in having been the father of a son who was a wiser man than he.

The third Earl, the well-known author of the 'Characteristics,' was the man whom Voltaire called "the boldest of English philosophers." A remark, which Voltaire would certainly have admired, is attributed to this Earl, as it sometimes is to his grandfather: "All men of sense," said he, "are of one religion." A lady eagerly pressed him to say what that religion was. "Ah!" rejoined the Earl, politely; "that, madam, is what men of sense never tell!" When, two or three years ago, it was said that a son of the present Earl had just been articulated to a celebrated engineer, the world began to hope there was promise of a man of practical science, who would add to what nobility surrounds the family name. The report was trodden out, as if the very making of it were derogation. Let us add, as one of the many instances of how family likenesses are continued, that the present Earl, when standing, at the last International Exhibition, beneath the portrait of the ancestor whose biography Mr. Christie has written, looked like that ancestor himself. You might have fancied that the first Earl had laid aside his cataract wig and contemporary trappings, and had bought a modern suit, in order to visit the Exhibition. To buy ready-made clothes would not have been a strange thing to the first Earl. In his fragmentary autobiography, he gives us a delightful bit of the ways of life of his own time. Speaking of his servant, John Pyne, "a younger brother of a good family," my lord says, "my stockings, shoes, clothes, were all exactly fit for him." In the hat alone there was some difficulty, owing to the different sizes of the two heads; "yet he wore his hair so thick that it served him reasonably well, that being the only part of my clothes that he could not buy and fit on, by his own trial." Marvellous! an Earl's valet trying-on a ready-made suit for his master! We may fancy that John Pyne

was particular as to fit, for, says the first Earl, "his great felicity was to wear my clothes the next day after I had left them off, so very often appearing in the same suit of clothes I had worn the day before."

Anthony Ashley Cooper, born under James the First and dying at the close of the reign of Charles the Second, lived in a transition time. He was of good West-country blood on both sides. The paternal side was perhaps a shade better, that is, older, than that of his mother, the Ashleys. In his childhood, there were aged people living who remembered Henry the Eighth, and prerogative was still considered as something divine when Cooper was a boy; but even lads were then beginning to think about it for themselves, such thought being the natural consequence of discourse which they heard around the fires in their paternal halls. Anthony took with him to Oxford a spirit which made of the little fragile, courageous fellow a sturdy and successful reformer of cruel abuses,—abuses and cruelty sanctioned by the authorities themselves as time-honoured observances. It was the manifestation of the same quality of spirit displayed in behalf of the yeomanry against the squirearchy that caused the people of Tewkesbury to send him up to Parliament as their representative when he was only nineteen years of age. Minors were eligible as members till such persons were rendered ineligible by a clause in the Triennial Act. In one of James's parliaments there were no less than forty members under age. Some of those juvenile senators were only sixteen!

From the period of his election to that of his death Anthony Ashley Cooper became absorbed by business, politics, and, no doubt, occasionally, by intrigues. By the time he was grown up, men had come to the conclusion that kings had duties as well as privileges; while kings had not yet been able to see that they were as much responsible beings as the men who began roundly to tell them such disagreeable truth. It is not wonderful that there were some like Cooper, who hesitated while they weighed not the chances, but the results of an appeal to arms. Accordingly, Cooper was with King Charles's friends at Nottingham, a "spectator," as he himself says, before he became an actor on the Parliament side, and stormed Wareham in a style that roused all Dorsetshire, according to the prejudices which prevailed. We do not say that Ashley Cooper was without his vices or weaknesses, but we do maintain that, although he served in the Convention and was even one of Cromwell's privy councillors, it might be perfectly logical for him to join with Monk in restoring Charles the Second. The Commonwealth, after Cromwell's death, was like a tempest-stricken ship, in which every man wanted to command, and no one was willing to obey. Charles Stuart may not have been the proper ruler for England, but there he was, and Cooper's reward for helping to restore him was his elevation to the peerage as Baron Ashley.

Lord Ashley was also a Lord of the Treasury and Chancellor of the Exchequer. As a member of the Cabal, he may not have been purely angelic in all his actions; but he has the deserved credit of having opposed the worst measures brought forward in that clique. Perhaps the circumstance most damaging to Ashley's character is, that Charles the Second

approved of his acts, and testified his approbation by creating him Earl of Shaftesbury, and raising him to the office of Lord High Chancellor; he was "a Chancellor," says Lord Campbell, "who did not affect to have even a smattering of law, but who possessed brilliant accomplishments as well as talents, and who, as a statesman, is one of the most extraordinary characters in English history." Whatever nonsense Lord Campbell may have written about Shaftesbury elsewhere in his Life, the sense and truth of the above statement are not to be gainsaid, except perhaps that as Shaftesbury, before going into Parliament, certainly did closely study the law for a brief season in Lincoln's Inn, he may have had more legal knowledge than he affected to have; and the fact of his being an active member of the Committee of 1650, named for the emendation of the law, is sufficient testimony that he possessed some knowledge of the law, and applied it to very useful purpose. Charles the Second is reported to have said of him that Shaftesbury had more law than all his judges and more religion than all his bishops. Between these extremes of evidence, it is not difficult to discern Shaftesbury's real legal merits.

His Chancellorship lasted a year. Very few suitors disputed his judgments; none denied his impartiality; all admired the splendour with which he supported the dignity. When out of office, he joined the Opposition. He maintained, though not in these precise words, what Ledru Rollin called "the sacred right of insurrection," and was especially active against the Catholics and the Duke of York. Plot and counterplot followed. Assassins were hired to dispose of him; he was accused of high treason; and twice he was a prisoner in the Tower, of which he was once the "Master Lieutenant." His bodily infirmities were made the subject of mirth, and Dryden damned him to everlasting fame or infamy under the pseudonym of "Achitophel." When England grew too hot for him, Shaftesbury withdrew to Holland, where he died, not long before the accession of the second James, his mortal enemy, A.D. 1683. The period between the two Jameses was that in which the quarrel between Crown and Commons grew, the battle was fought, and the victory assured. To have held so prominent a place as Shaftesbury held was to be exposed to every hostile onslaught. He began as a spectator, and he ended as a spectator. He did not see the conclusion; but he was satisfied as to where the triumph would lie, and he was wisely indifferent as to what the world would say about himself.

The world has said an enormous deal of ill about him; and he has had the misfortune of having, now and then, a champion who marred more than he mended. We except from such awkward champions the anonymous author who briefly wrote Shaftesbury's life a quarter of a century after it was closed, and printed it in 'The Lives of the Lord Chancellors,' published in 1708. We may remind our readers that Mr. Christie published a work on the same subject more than eleven years ago, and that we gave ample notice of that volume in No. 1687 of the *Athenæum*. That work dealt with Shaftesbury's life from his birth to the Restoration. The present volumes go again over that period, and carry the story on to the end.

There are in the work before us a few illus-

trations of contemporary manners and morals. Among the more singular illustrations of the customs of the seventeenth century, we read of two Dorsetshire boys of Shaftesbury's neighbourhood, fifteen years old, binding themselves to serve seven years on his plantations in Barbadoes, for 5*l.* each at the end of the term! Referring to Cooper's third wife, Mr. Christie does not state that the parties were married by a Justice of the Peace. In the Marriage Register of St. Paul, Covent Garden, there is the following entry:—"Sir Anthony Ashley Cooper, of this parish, Knt. and Baronet; and the Hon. Margaret Spencer, of Andrews', Holbourn, in the county of Middx., daughter of the Rt. Hon. Wm. Lord Spencer, deceased, and the Lady Penelope, his wife, now living, were published 3 several Sundays in Covent Garden Church, according to the Act—viz., July 29, Aug. 5, 12, 1655." It was lawful to be asked in Church, but not to be married with the Church ceremony. Mr. Justice Hooker married the above couple, on the 30th of August, 1655, in presence (says the Register) of Lady Penelope, her mother, and Mr. Robert Spencer, her brother. This wife of Shaftesbury was the one who shared so largely in his triumphs and his sorrows. Childless herself, she was a mother not only to her husband's son, Anthony, but to the grandson, who achieved such a brilliant reputation by his 'Characteristics' and other works.

For all that relates to Shaftesbury's first and second wives, we must refer our readers to the volumes themselves, or to our review of Mr. Christie's earlier work in our number for February 25, 1860. Whether Mr. Christie has been so successful a champion of Shaftesbury's reputation as his former work led us to expect may perhaps be questioned. He himself seems to be a little doubtful in the matter. After much assertion, some argument and statements made in proof, he closes his work with the words, "My belief is that Shaftesbury has been abominably calumniated." To convince others, we must have conviction ourselves. Mr. Christie believes that his hero has been slandered. It was the fate of every prominent man of the period. So was it the practice of most prominent men of the time to be a plotter. Every man was so called who was trying to promote any end which the adverse faction opposed. As nearly every man of note in the Court of William the Third corresponded with the Court of "the late King," as James the Second was called, at St. Germain's; so in the days of Charles the Second there was a general "rascality," if we may use that strong word, and not among courtiers only. The King himself was the pensioner of France, and, in return, placed French interests above those of England. Shaftesbury, with all his alleged vices and defects of character, looks a good deal like a Wilkes in wig and robes of the Stuart times, and is not unlike the more plebeian tribune in his aims and his efforts for the liberty of the people. Mr. Christie is not always consistent with his own witness. Pepys's gossip, with him, is to be accepted as history when it is favourable to Shaftesbury; but it is stigmatized as idle gossip when it tells the other way. Some of it, undoubtedly, shows that Shaftesbury was not above taking money for service to be rendered, such as pushing a man's interest with the government. His conduct was not deemed

praiseworthy at the time, but it was not stigmatized as such conduct would be now. It brought upon him a sneer. It was hardly considered a "grave impropriety." In our own times, it would dishonour a man for ever.

In reference to Shaftesbury's private character as assailed by Lord Campbell, Mr. Christie says:—

"There is no authority whatever for Lord Campbell's precise statements about Ashley's court to Lady Castlemaine and dissipated life. It is a remarkable fact, that in Grammont's minute scandalous chronicle of Charles's court from 1662 to 1669, Lord Ashley's name never appears. His letters to his wife, printed in this chapter, show a degree of conjugal affection and happiness certainly inconsistent with that character of extreme licentiousness which malicious, coarse, and shameless libellers have foisted on careless, copying biographers. I believe that a main cause of the reputation of licentiousness, which, once given, has stuck to Shaftesbury, is the good story, which may be true or false, of Charles having one day said to him, 'Shaftesbury, you are the wickedest dog in England.' The story is to the credit of Shaftesbury's wit, for he is said to have replied, 'Of a subject, Sir, I believe I am.' Charles's joking accusation, even if true, proves nothing. In a clever bitter tract, written against Shaftesbury towards the close of his career, when he was the mark of all eyes and the theme of every tongue, it is written that he is 'temperate by nature and habit,' but 'rather chooses to invert nature itself than suffer a disappointment in his designs of revenge,' and that 'he accompanies, and carouses, and contracts intimacy and amity with the lewdest debauchees in all the nation that he thinks will anyways help to forward his private intrigues.' This is the casual testimony of an enemy bearing all the appearance of truth."

Shaftesbury has been ridiculed for his belief in the occult sciences. He confessedly practised palmistry very early for his diversion. This appears in reference to his servant John Pyne, of whom we have already spoken:—

"He had a strong mechanic genius, he quickly learnt to trim me, and all the art of any tradesman I used, but especially he was an excellent sempster; he sewed and cut out any linen for men or women, equal if not beyond any of the trade, and he never went without patterns of the newest fashions; and, as soon as I alighted at any place, I was hardly in the parlour before my man had got to the nursery or laundry, and, though he was never there before, his confidence gave him entrance, and his science in that art they had most use of gave him welcome, and his readiness to teach and impart his skill and to put them and their ladies into the newest fashions gave him an intimacy especially with the most forward and prating wenches, those he expected his best return from, which was besides the usual traffic and commerce of kisses (the constant trade betwixt young men and women), the intelligence of all the intrigues of the family, which he with all haste conveyed to me, and I managed to the most mirth and jollity I could. My skill in palmistry and telling fortunes, which for my diversion I professed, was much assisted by this intelligence, and gave me choice of opportunities which some would have made worse use of than I did."

Cooper was the first man who discovered the relations of Anne Hyde with the Duke of York:

"Soon after the restoration of King Charles the Second, the Earl of Southampton and he having dined together at the Chancellor's, as they were returning home he said to my Lord Southampton, 'Yonder Mrs. Ann Hyde (for so as I remember he styled her) is certainly married to one of the brothers.' The Earl who was a friend to the Chancellor, treated this as a chimera, and asked him how so wild a fancy could get into his head. 'Assure yourself, sir,' replied he, 'it is so. A concealed respect, however suppressed, showed itself so plainly in the looks, voice, and manner wherewith her mother carved to her, or offered her

of every dish, that it is impossible but it must be so.' My Lord Southampton, who thought it a groundless conceit then, was not long after convinced by the Duke of York's owning of her that Lord Ashley was no bad guesser. It is to be inferred that this story was told by Shaftesbury himself to the narrator."

Mr. Christie has had the good fortune to discover proofs of how Shaftesbury stood in the way of the king's rapacious mistresses:—

"I have found at St. Giles's the following extract of a letter written on September 28, 1673, by Dr. Henry Stubbe to Anthony, Earl of Kent:—"Madam Kerwell (Querouaille) hath had a great loss, two rare coaches, eight Oldenburgh horses (worth each 800*l.*), with all new furniture for her lodgings in winter, besides Japan cabinets, &c. all cast away. A second loss is by the Chancellor's means. She cannot have 30,000*l.* worth of goods out of the East India ships. Neither her warrant, nor Cleveland's, nor Nell Gwynn's would be accepted. But the King of France hath given her his share in the first East India ship, worth at least 30,000*l.*"

Buckingham was the French King's agent for the maintenance of a French mistress at the English court, whose office it was to betray all secrets that came to her knowledge, the betrayal of which might be beneficial to France! Shaftesbury thus draws her in a pen-and-ink sketch:—

"The Duchess of Portsmouth, a creature of France, a French woman by birth of the lowest of the gentry there, of no fortune, of worse fame, her being mistress to a great person preferred her to a Court service, a very indifferent beauty, and of wit hardly enough for a woman (her cunning and French mode supplying that defect). The King at Dover had his choice at Madame de Lude and this, and the Duke of Buckingham, the great confidant to the French King, is employed to place her about him, it being absolutely necessary to maintain a good correspondence between the Crowns that our King should have a mistress of state of the King of France his choosing, that the secrets of our councils may be known and discovered to him, and the severest of his commands may be more softly conveyed to us. Besides, this opens a door of the most free and familiar access to all the King of France's Ambassadors and agents."

The most important fact in Shaftesbury's life, however, was not his hatred of Popery, but his love of liberty, which was stimulated by his own freedom having been forfeited harshly and unjustly. His wit furnished the means for carrying the Habeas Corpus Act, in 1679. The matter is so important and of such interest, that the following details (one or two of which may be known to our readers) require no apology for their insertion:—

"The Act is said, on good authority, to have been drawn by Sir William Jones, the famous lawyer, who had been for some years Attorney-General, and resigned the office in 1679, to be free to act vigorously with the Opposition. Measures for rendering more effectual the ancient remedy at common law of *habeas corpus* had been successively proposed in vain in Parliament since the year 1668. Shaftesbury's zeal on this subject had doubtless been whetted by his own experience, and by the study of the whole subject, to which he had been impelled on the occasion of his imprisonment and fruitless application to the King's Bench, when he had been committed, by order of the House of Lords, to the Tower in 1677. It has been well explained by Mr. Hallam, that this Act did not enlarge an Englishman's liberties: it provided better and great securities for the enjoyment of liberties already sanctioned by law. 'It was not,' to borrow Mr. Hallam's language, 'to bestow an immunity from arbitrary imprisonment, which is abundantly provided in Magna Charta (if, indeed, it were not more ancient), that the statute of

Charles the Second was enacted; but to cut off the abuses by which the Government's lust of power and the servile subtlety of crown-lawyers had impaired so fundamental a privilege.' The Act provided that, when any one is committed for any crime, except treason or felony, he may complain, during vacation, to the Lord Chancellor, or any of the judges, who, on sight of a copy of the warrant, or on an affidavit that a copy is denied, shall grant a *habeas corpus* directed to the officer who has the prisoner in custody, commanding him to bring up the body within a time not exceeding twenty days. A gaoler refusing a copy of the warrant, or not obeying the writ, is made liable to a penalty of 100*l.*; and a judge denying a *habeas corpus*, according to the Act, is made liable to a penalty of 500*l.*, to be sued for by the person injured. The Act prohibited, by very severe penalties, the sending of any Englishman as a prisoner into Scotland, Ireland, Jersey, Guernsey, Tangier, or any place beyond the seas which belongs to English dominion. Further, it was provided that any person committed for treason or felony, plainly expressed in the warrant, may, unless indicted in the next term, or at the next session of general gaol delivery after commitment, be, on application to the Court, released on bail, unless it shall appear that the witnesses for the Crown could not then be produced; and if he should not be indicted and tried on the second term or second sessions of general delivery, that then he shall be discharged. Such were the leading provisions of Shaftesbury's famous Act. The best commentary on its efficiency is a speech of the Duke of York to Barillon in the following year, that no Government can exist where the law prevents any man from being kept in prison without trial more than a day. There appears to be good reason to believe that the *Habeas Corpus* Act was passed on the last day of the session by a mistake and a trick. There had been, at the last, differences between the Lords and the Commons as to amendments introduced into the Bill of the Lords, and a division was taken in the Lords, on the day of the prorogation, on the question whether the Lords should then immediately agree to a proposal of the Commons for a free Conference. The question was carried in the affirmative. Had it not been then so carried, the Bill would have been lost. Bishop Burnet relates this story: 'Lord Grey and Lord Norris (Norreys) were named to be the tellers; Lord Norris, being a man subject to vapours, was not at all times attentive to what he was doing; so a very fat Lord coming in, Lord Grey counted him for ten as a jest at first; but seeing Lord Norris had not observed it, he went on with this misreckoning of ten; so it was reported to the House, and declared that they who were for the Bill were the majority.' Incredible as this story would at first sight seem, it derives support from an entry in a manuscript journal of the Lords, that the numbers in the division were fifty-seven and fifty-five, making in all a hundred and twelve, while the Journals record the presence of only a hundred and seven members that day. Five more, therefore, were made to vote than the total number of Peers in the House at any time of that day. Mr. Martyn improves the story by telling that, when the numbers were reported, the opponents of the Bill showed surprise, and that Shaftesbury, seeing that there was a mistake, immediately rose, and made a long speech on some other subject, and several Peers having gone in and come out while he was speaking, it was impossible to re-tell the House when he sat down."

This extract, which is in itself a complete history of one of the most important events that ever occurred in England, leaves us no room for further examination of the elaborate work from which it is taken. We can only add an expression of regret that Mr. Christie had not sufficient confidence in the goodness of his book to let it appear in the usual way. It is a mistake to suppose that the verdict of a critic who has been allowed to see the author's manu-

script or proof-sheets will conciliate the public. It is more likely to excite suspicion of the merits of a book that needs, or is supposed to need, such an introduction.

A Land Journey from Asia to Europe; being an Account of a Camel and Sledge Journey from Canton to St. Petersburg, through the Plains of Mongolia and Siberia. By William Athenry Whyte. (Low & Co.)

MR. WHYTE'S journey led him across a vast extent of but little explored country, and we cannot do better than recommend all who are interested in the regions he traversed to read the excellent descriptions of them contained in Mr. Michie's 'Siberian Overland Route,' a sound work published a few years ago. In it will be found most of the sense of Mr. Whyte's book, and it is free from that gentleman's nonsense. We do not wish to be hard upon a traveller who has endured the glare of Macao, the dust of Pekin, and the cold of Siberia, but we must protest against being called upon to read a book that is not good upon a subject which has recently been fully discussed in a book that is good. If Mr. Whyte had struck out a new route, the novelty of his information might have led us to make allowance for his manner of conveying it; but he certainly cannot plead that excuse, for his map, headed "Route through Siberia, from Kiachta to Perm," is all but identical with that which served to illustrate Mr. Michie's book. The same plate seems to have been used in both cases.

Here are a few specimens of Mr. Whyte's strangely-formed sentences. Of the Mongol tents, he says (p. 91), "All round are strewn skins to lie down upon, their method of repose being either recumbent or on their haunches." In describing a cold day's journey, he remarks (p. 100), "I smoked as hard as I could, which was all we got this day in the shape of food, and nothing but a small glass of sherry to drink"; and in discussing the effect of travel upon character he states (p. 161), that "the bump of invention is certainly wonderfully brightened by necessity." But perhaps the neatest illustration of his habit of confusing ideas is afforded by the following paragraph, extracted from p. 31: "It cannot be denied that centuries ago, even when our forefathers indulged in paint instead of garments, they were a wonderful people, and possessed, for that time, wonderful buildings and institutions; but they have stood still, and civilization has left them behind, and all one finds now is decay and dilapidation." Mr. Whyte refers with much respect to "the venerable Mrs. Camp"; it may be that he has adopted her peculiar views about grammar; but surely he could have followed the example set him by even more illustrious travellers, and have had his MS. corrected by a needy but accurate man of letters.

Of Mr. Whyte's humour, which is somewhat depressing, the following specimens may be given. At p. 54 he informs us that he had an excellent appetite for breakfast one day, adding, "Had not my travelling companion stopped me I should have probably drank as much tea as the young lady in the 'Pickwick Papers.'" At p. 172 he observes, while speaking of a different meal, "My travelling companion was obliged to remonstrate with me when I came

to my tenth tumbler of tea, fearing that I should share the fate of the girl in 'Pickwick,' predicted by Sam Weller." The following passage no doubt seemed exhilarating to him when he wrote it: "The desert there becomes very barren and thinly inhabited. What a country it would have been for Don Quixote! for anything like the quantity of windmills I never saw before." It is possible that this remark also may have been intended as a witticism: "This station is situated on the Lake Baikal, or, as it is more commonly called by the peasantry, la Mer Sainte." We have often heard that the Russians are fond of talking French, but we can scarcely suppose that the "peasantry" in the neighbourhood of Lake Baikal are addicted to such a habit, and we are inclined to think that Mr. Whyte has given the lake a French name in order to avoid copying Mr. Michie, who states that the people call it "the Holy Sea." Another of Mr. Whyte's pieces of information is still more singular. Of Mechia, a spot near Lake Baikal, he says, "This station is famous for a great battle which was fought on the spot some years ago, between the Poles and Russians, resulting in a victory for the latter." His readers may well be astonished and wonder what a Polish army was doing in so remote a region. The truth is that some years ago a small body of Polish exiles, 150 or so in number, tried to escape from Siberia, but they were overtaken and shot down in the neighbourhood of the field of Mr. Whyte's "great battle." While speaking of Poles, we may as well correct one of Mr. Whyte's many inaccuracies. "Russian Poland includes 18,000,000 inhabitants," he says. If he had taken the trouble to consult so accessible a book of reference as Mr. Michell's Handbook, he would have seen that the population of Russian Poland amounted, in 1863, to 4,986,230 souls.

Some of Mr. Whyte's descriptions of scenery would have been readable, had he not thought fit to tag on to them remarks which are intended to be edifying. For instance, he ends an account of the view from the summit of a mountain pass with the words, "We stood in its midst, the only evidence of life; and deeply feeling the grandeur of all we saw, and remembering that all these wonders were made for man, we were overpowered." On another occasion he says, "No signs of life or human habitation, an atmosphere as clear as crystal: it seemed, as the sun's glorious rays in changing colours lit up the scene, that the presence of the Almighty was near us, and involuntarily, taking off our hats, we whispered 'Magnificent!'"

To sum up—after having read Mr. Whyte's book we are not surprised to find that the English officials at Pekin did not seem overjoyed at seeing him arrive at their door. As to his statement, that they "refused to allow me even the shelter generally accorded to a dog, and turned me out in the street, where I might have been starved or had my throat cut," we imagine it must be taken with a grain of salt. Mr. Whyte does not always say what he means, or mean what he says. When he writes "An American finds no obstruction in his path. I often wished that for the time I could have become one," he probably does not mean that he ever wanted to prove a stumbling-block in an American's way. But the American might fairly suppose that such had been his desire. And so the officials at

Pekin may have misapprehended the nature of Mr. Whyte's remarks.

English and Scotch Historical Ballads. Edited for the Use of Schools by Arthur Milman, M.A. (Longmans & Co.)

HONESTY in an editor of ballads is a rare quality. There is said to be something in the horse that turns all dealers in him into rogues, and there seems to be something in the simple ballads which we all affect to admire so much that tempts many people into literary dishonesty. The usual form of ballad-roguery is to touch up or re-write the text, without giving the original in a note or appendix. Allan Ramsay, Buchan, Bishop Percy, Macpherson, &c., are the most notorious sinners in the kingdom in this way, although they hardly match M. de la Villemarqué in France. Another way is that pursued by Chatterton, to write a modern poem in fancy-archaic spelling and words, and to declare that it was found in an old MS.

Now we do not for a moment wish to accuse Mr. Milman of either of these forms of dishonesty, but we do complain of him for not telling his readers whence he has taken his text, and still more for not telling us that his texts are "cooked" ones. We open by chance Mr. Milman's little book at page 27, and our eye lights on line 165—"The duke all shent with this rebuke,"—a line simply impossible to an old balladist, and we turn to Mr. Milman's Introduction to see whence the ballad is taken. The Introduction says nothing about it, but the first two words of the ballad tell a trained eye the source: "Trinitye Mondaye" must be Percy's manipulation. Accordingly we turn to the 'Reliques,' and find that there is Mr. Milman's original; but the Bishop has in his Introduction frankly confessed that "this fragment being very incorrect and imperfect in the original MS. hath received some conjectural emendations, and even a supplement of three or four stanzas composed from the romance of 'Morte Arthure.'" Luckily, since Percy's death, his MS. has been honestly printed; and on turning to it we, of course, find nothing about shending a duke with a rebuke. Percy's spurious stanzas,—which Mr. Milman gives as original, part of that "poetry which has had its origin among, and has emanated from, the people, which has been vivified by its joys, watered by its tears," &c., page 1,—contain this eighteenth-century verse—

The Duke, all shent with this rebuke,
No answer made unto the king;
But to the rivere tooke the sword,
And threwe it far as he coude flinge,

which stands in the original thus—

then the Duke to the river sid went,
& then kings sword then threw hee.

We think this is too bad. And we complain of it more in a book for boys than in a book for men. For a boy trusts, and cannot help trusting his books and teachers, while a man judges them for himself. This confusion of old and new is also especially pernicious in an educational book; for if a boy is educated on a mixture of what is genuine with what is fictitious, how can he get to know the difference between the two?

We turn to 'Sir Andrew Barton,' and what do we find?

When Flora with her fragrant flowers
Bedecked the earth so trim and gaye,

And Neptune with his daintye showers
Came to present the month of Maye.

Surely, every one must at once recognize the false ring of these lines? Of course, they are from Percy's 'Reliques,' though this time they are not Percy's writing, but are from a black-letter copy in the Pepys collection, which, as Percy fairly says, is "evidently modernized and abridged" from that in his folio manuscript. We turn, therefore, to the print of that folio manuscript, and, in vol. iii. page 403, find the real old opening of the ballad:—

As its befell in Midsummer time,
When birds singe sweetlye on eury tree,
Our noble King, King Henery the 8th,
Over the river of Thames past hee,—

with the following note to the first three lines by the editors: "For the above three simple and natural lines, Percy actually substituted in his 'Reliques' the four following, from the printed copy in the Pepys collection:—'When Flora,' &c., as printed above.—Well did Prof. Child say, in his Introduction to this ballad, 'We would fain believe that nothing except a defect in the manuscript could have reconciled the Bishop to adopting the four lines with which the ballad now begins' (Eng. and Scot. Ballads, vii. 56)."

'Edom of Gordon,' Percy says he "improved and enlarged with several fine stanzas, recovered from a fragment of the same ballad in the editor's folio MS.," and then "Uniformity required that the additional stanzas supplied from that copy should be clothed in the Scottish orthography and idiom: this has therefore been attempted, though perhaps imperfectly." This ballad Mr. Milman seems to have partially unclothed and altered, and then transferred to his pages, without a word of warning as to the manipulation it has undergone. What would be thought of an archaeologist who restored a suit of armour in this way, attaching a thirteenth-century vizor to a fifteenth-century head-piece? But with ballads this treatment is thought "of no consequence": "what's the harm, so long as the ballads please a boy's ear?" It is against this notion that we protest: all editors should exhibit the honesty of science in literary work.

We gladly admit that Mr. Milman has taken a good deal of trouble with his Introductions and Notes, and that his Glossary is a far better one than we have seen in any book of the kind; but his texts, so far as we have examined them, are worthy neither of himself nor of the eminent publishers in whose series of "School Poetry Books" they occur; and we hope to see them speedily revised.

Spring Comedies. By Lady Barker. (Macmillan & Co.)

LADY BARKER is endowed with a rare and delicate gift for narrating stories,—she has the faculty of throwing even into her printed narratives a soft and pleasant tone, which goes far to make the reader think the subject or the matter immaterial, so long as the author will go on telling stories for his benefit; but this is a belief which must not be tried too severely. In Lady Barker's previous works, 'Station Life in New Zealand' and those charming 'Stories About —,' there was a substratum of actual facts, which Lady Barker transformed into something more fascinating than fairy tales. In the present volume, called 'Spring Comedies,' Lady Barker has written the tales "all out of her own head,"

as children say; and though they evince her powers of graceful narrative, they lack the freshness and fascination of their predecessors. They are quite readable; the tone that pervades them is healthy and good; but we confess to having found them, on the whole, rather dull. "Comparisons are odious"; but we only compare Lady Barker with herself—she is her own rival. These 'Spring Comedies' are four stories, and they illustrate four weddings. The first, entitled 'A Wedding Story,' is, on the whole, the best. It turns on an incident which must have taxed the faculty of "putting things" to the utmost; but Lady Barker succeeds not only in preserving her heroine from the reader's displeasure, but leaves her high in his esteem. The bride elect in this 'Wedding Story' is a charming girl, who is about to be married to a distant cousin,—a match in every way suitable,—and the fair Helen herself has seemed entirely content with her bridegroom; but on the day before the wedding everything is thrown into horrible confusion. The lady insists on breaking off the marriage, declaring that she neither can nor will marry the man to whom she is engaged. Her reason for this astounding change of mind is, that she prefers the friend who has been brought down to be "best man" on the occasion! To make the situation more embarrassing, the "best man" is himself engaged to be married to a "dear girl" whom he prefers to all other women in the world. His constancy is not shaken for one moment, though he is much distressed for the sake of his friend. Here comes in the test and the triumph of Lady Barker's skill as a storyteller. Everybody concerned in this perplexing entanglement is made to behave with perfect simplicity and common sense, to which is superadded angelic sweetness and forgiveness of injuries. The broken marriage is not resumed. The young lady recognizes the great wrong it would be towards an honourable gentleman to marry him when she had discovered that the pleasant sisterly regard she had entertained for him was not the love a wife should bring her husband;—the disappointed lover does full justice to the uprightness and moral courage of his intended bride, and does not cease to hope that his own constancy may in the end prevail. But Helen, after the first shock of shame and contrition and humiliation has passed, never repents of her decision; she becomes a happy and useful woman, more and more charming as she grows older, but resolute against marriage. Suitors in crowds come and go,—but she listens to none of them: she lives happily with her mother; and in time she is the trusted and respected friend of both the men who had once stood in such perplexing relations towards her—she is even liked by their wives, and adored by their children, to whom she acts the part of a good fairy, and so the story ends happily for everybody. There is also a 'Scotch Story,' which is pretty, though somewhat feeble. The 'Man's Story,' which is the longest in the volume, deals with the questionable element of a young man falling in love with the fair young wife of another man, but it is love at first sight, before he knows that she belongs to another. The subject is treated with perfect honesty; there is no attempt to make wrong into right, and the human pity that is called forth in the reader does not weaken nor confuse the

sense of honour and uprightness which ought to be paramount. The terrible catastrophe that destroys the husband is felt by the wife to be as complete a barrier to all thoughts of happiness to be found elsewhere, as if she herself had gone down in the same storm that wrecked his ship and swallowed up all its crew. The romantic and improbable marriage to a child-wife, which concludes the story, is told so as to make it as little astonishing as possible, but it is not pleasant. So long as Lady Barker tells us what she herself has seen and heard, her stories are irresistibly delightful; but when she begins to invent things that might have been, and how they came to pass, she becomes unreal without gaining the charm of romance.

Commentary on the Book of Isaiah, Critical, Historical, and Prophetic; including a Revised English Translation, with Introduction and Appendices, &c. By the Rev. T. R. Birks. (Rivingtons.)

WE are glad to see that the prophetic literature of the Hebrews has not lost its interest for English inquirers and students; though it is to be feared that the readers eager to peruse commentaries on the Old Testament books and critical introductions are less numerous than they were in the days of Lowth, Blayney, and Newcome. Yet the Hebrew prophets are now better understood. Criticism has solved many difficulties in their writings, unfolding to a great extent the nature of that spiritual impulse or illumination which qualified them for the work of purifying the moral atmosphere of the people among whom they lived, and raising them up to a higher conception of the Divine Being.

Of the Hebrew prophets, Isaiah has received most attention in this country, not only because his revelations are among the greatest and best, but from their supposed evangelical character. Messianic prophecy takes a lofty flight in his pages. He describes, as is generally thought, the New Testament period in strains peculiarly appropriate, far-reaching, sublime.

If we look at the present state of criticism respecting the Book of Isaiah, the following results may be regarded as settled:—The last twenty-seven chapters proceeded from one much later than Isaiah himself—from a prophet belonging to the exile period. The remainder of the book contains oracles and predictions which were not all spoken or written by Isaiah. The collection is not in chronological order. Those who would distribute it in the succession of time must carefully investigate the component pieces, examining the internal evidence on which a proper arrangement must depend.

The volume of Mr. Birks, judged by the critical standard of these results, must be pronounced a failure; for he assumes that the whole work emanated from Isaiah himself, and presents a definite plan. Our author takes his stand on apologetic ground, whence he surveys the field of prophetic history spread out by the seers. All portions are claimed for Isaiah; all are forced into harmony with his character, times, and inspiration. This is a difficult task; but the expositor believes he has accomplished it. He arrives at his conclusions with confidence, and is satisfied with their soundness. He may readily congratulate himself on success, since the old views of Vitringa, Henderson, and Alexander are given in sub-

stance, modified in part, but not essentially disturbed, by the more recent commentaries of Drechsler, Stier, and Delitzsch.

Mr. Birks gives the text of Isaiah in a carefully-revised translation, and in a direct exposition. A third object with him has been to unfold the structure of the book and the mutual relation of its parts; while a fourth has been to give the relation between Isaiah's successive visions and the circumstances out of which they arose. No reader can peruse the volume without observing evidences of honest work, good sense, judgment, thoughtfulness, conscientiousness of purpose. The best efforts of the author have been put forth to explain the prophetic writings grouped together in the name of Isaiah. As an addition to Isaianic exposition, it is worthy to rank with the volumes of Alexander, or rather to take precedence of them; for Mr. Birks is a better interpreter. Assuming the standpoint taken by the volume, no commentary in the English language is equal to it in lucidity, judiciousness, and ingenuity.

Revising the common English version, the author has made a few judicious changes, refraining from extensive innovation. The notes below the text are pretty full, giving the varying opinions of preceding expositors, and the reasons for preferring the one adopted. Varied renderings are subjoined to each section. Appendix I. is on the genuineness of chapters xl.—lxvi.; Appendix II., on the structure of these later prophecies; III., on the Assyrian reigns in Isaiah; IV., on the prophecy of Immanuel, vii.—ix. 7; V., on the historical groundwork of the burdens; VI., on the Assyrian overthrow; and VII., on the controversy with Gentile idolatry.

Mr. Birks is better fitted for historical than for critical investigations: hence he is more successful in the subjects treated in Appendices III. and VI. than in those of I. and IV. Indeed, his critical faculty is not of a high order, because it is dominated, perhaps unconsciously, by a strong theological tendency. The region of dogmatics is best suited to the genius of the commentator, who puts a good deal of New Testament theology into the prophetic utterances,—fancies that the Messiah of the Jews was identical in characteristic attributes with Jesus Christ the Messiah of the new dispensation,—and spiritualizes, instead of interpreting, the prophet's language. Hence in the eye of scholars the volume will not be a contribution to the right understanding of Isaiah's book. They will often find fault with the translation,—censure the Commentary as violating the rules of proper exegesis,—complain of unacquaintedness with the genius of the Hebrew language, as well as a perverted vision, which will not see the sure results of the best criticism,—and wonder at the undue influence exerted by Stier, Hahn, and Delitzsch upon one who is very shy of Ewald, Hitzig, and Knobel. Disagreeing largely with the commentator, we can readily give him credit for his sincere desires and honest efforts to issue a satisfactory work. We sympathize with him in the strange treatment he received from the general editor of what is called "the Speaker's Commentary," who allowed the MS. to lie idle four years, and then returned it. If he has failed, others, such as Henderson and Alexander, whom he excels in many particulars, have done so before him.

A few specimens of Mr. Birks's manner will suffice. Chapter ix. 5. is rendered, "For every greave of the fierce warrior and every war-cloth rolled in blood shall be utterly burned, it shall be fuel of the fire." This is much better than the received version, and is accompanied by a good note. Isaiah liii. 8, 9. are rendered, "By violence and by judgment he was taken away: and who shall recount his posterity? for he was cut off out of the land of the living; for the transgression of my people he was stricken. And they appointed his grave among the wicked, and with the rich man after he was slain; when he had done no violence, and no deceit was in his mouth." Here the mistakes are apparent. "Who shall recount his posterity?" does violence to the Hebrew; while "with the rich man after he was slain" should be, "his sepulchre with the godless." In lxiii. 1-6. the commentator, falsely assuming that Messiah is the speaker, interprets the words of the third verse as affirming that "in this day of vengeance his own garments are to be sprinkled with the life-blood of the presumptuous despisers of his grace." In Isaiah viii. 16-18. a double reference is supposed to Isaiah and his two sons as also to Messiah. Though the reasons for such typical interpretations are pronounced "quite decisive," they are quite arbitrary. The Commentary is often disfigured by such erroneous exegesis. Strangely enough, no notice is taken of Ewald's ingenious conjecture in ch. xxiii. 13, "Canaanites" instead of "Chaldeans," though the authenticity and date of the whole prophecy are affected by it. If that be admitted, the Isaian authorship of the piece may be allowed. Even then, however, Ewald dissociates the epilogue (verses 15-18.) from the prophetic ode, throwing its composition into the Persian period, which is unwarrantable. Intolerant dogmatism appears in the following words—"Those who seek to degrade these chapters (xlv., xlv.) into forgeries after Cyrus had arisen and prospered, only range themselves, in this great controversy, side by side with the idolatrous heathen of Isaiah's days."

Viewed in the light of the best and safest modern criticism, this volume cannot claim much value. Its tendency is reactionary,—attempting to revivify much that is dead. The day of a torpid conservatism, with dullness of perception to internal evidence consisting of linguistic and other peculiarities, is past. It should be the wisdom of theologians to accept results arrived at by honest and spiritually-minded scholars, whose learning and insight put them on a platform of observation much higher than that of ordinary workmen. The author of the present Commentary has learnt little of what he ought to have accepted, being satisfied with an uncritical position in relation to the chief topics of Isaiah's book.

The Canadian Dominion. By Charles Marshall. (Longmans & Co.)

MR. MARSHALL is not conscious of writing with undue partiality on the subject of Canada, but he must admit that his admiration borders on enthusiasm. Unlike the American who said of the Red River country, that it had "a nine months' winter with the three months' balance very late in the fall," the author of this book finds even a severe climate enjoyable, and draws tempting pictures of the out-of-door sports of the Canadians. His

political chapters promise us the cordial support of our North-American colonies so long as we do not alienate them. The future of the Canadian Dominion as a field for emigrants, as a country rich in products, as the direct route to China, is painted in glowing colours. According to Mr. Marshall, Nature has provided a low pass across the Rocky Mountains for a Canadian Pacific Railway, and has laid down a thick bed of coal at the terminus on either sea-board. For the other advantages of the country, we must refer our readers to the book itself, assuring them that they will find the author an interesting, if not quite an unbiassed guide, and that some of his descriptions of scenery will amply repay perusal.

We cannot be surprised at Mr. Marshall's comments on the ignorance shown by certain English people and certain English departments with regard to Canada. He tells us that a cultivated English lady who paid a visit to the Dominion, brought over with her a barrel of butter and six dozen eggs, to support life in those barbarous regions. In a similar spirit, the gunboats formerly sent for service on the Canadian lakes were provided with an apparatus for condensing salt-water, and an old wooden guardhouse is said to have been sent from Melbourne, where firewood is scarce, to Quebec, where it is the great article of export. It may surely be assumed that such ignorance is now a thing of the past, as the emigration movement is making the public more intimately acquainted with the needs and advantages of our colonies. Mr. Marshall publishes some interesting figures about the rate of wages and the price of necessaries in the chief parts of Canada. At the same time he warns intending settlers that they will have to encounter some hardships, and that the beginnings of life in a new country are not as smooth as many people fancy. Here are some quaint experiences:—

"One well-to-do farmer told me of a time when he and his family, snowed up, were reduced to a diet of barley-meal seasoned with rat-skins. Another man, whose farmhouse is now surrounded by villas, told me humorously of his return once from market, with a big saucepan, when, through the darkness of the night, he searched about on his own farm for hours for his shanty in vain, and at length slept on the ground, with his head inside the pot for shelter. He stated that he had often passed a week on his clearing without the sight of a human creature, and at last had married a wife to save himself growing deaf and dumb. The old lady told me that on her marrying she used to drive to market in the winter on the smooth snow roads with a hogshead for her carriage. 'It was just as good driving as in a sleigh,' said she; 'but my daughter would not think so, I guess.'—'I should be afraid of tipping out, mamma,' was the answer.—'And what harm? you could get in again,' the old lady rejoined testily."

Anecdotes of Indians, negroes, and half-breeds impart an air of liveliness to Mr. Marshall's pages. We have a striking account of a Sioux who, having been guilty of stealing a horse, was ordered to pay its value by instalments to the man chiefly instrumental in bringing him to justice. When the last instalment was paid, the Indian stole noiselessly into the room where his enemy was writing, levelled a musket full at his head, and pulled the trigger. But as he did so the man raised his hand slightly, and touched the muzzle of the gun; the shot passed harmlessly over his head, and the Indian saw with amazement that his enemy was still living. A quiet glance

from the intended victim, as he resumed his writing, completed the discomfiture of the Indian: he fled at once to the encampment of his tribe, and was found there that evening singing his own death-song. The man whom he had attempted to murder, a half-breed in the service of the Hudson Bay Company, revenged himself by spurning him with his foot and spitting upon him—"a crueller revenge," it was said, "than if he had levelled his pistol and shot him dead." The skill of the half-breeds in identifying horses and cattle is spoken of by Mr. Marshall, and reminds us of a similar feature in the Gauchos of South America. We hear of one half-breed who, the morning after a herd of 200 cattle had been brought in, told his master that two of them, which he particularly described, were missing. The herd was counted, and proved to be two short; while the accuracy of the half-breed's observation was verified next day by the two which he had described being recovered. We may conclude with Mr. Marshall's story of a negro prayer-meeting held in a house which was roofed with a wooden covering, called shingles. One of the company, "a cracked-visaged, bright-eyed, little lean old man," cried out suddenly, "I hear de Lord a-comin' t'rough de shingles! Come 'long, Lord! Here's a darkie—dat's me—'ll pay for all dem shingles what gets broke up dar."

NOVELS OF THE WEEK.

Harry Disney. By Atholl De Walden. 3 vols. (Tinsley Brothers.)

The Ladye Shakerley: a Cheshire Story. (Hurst & Blackett.)

Madame la Marquise. By the Author of 'Dacia Singleton.' 3 vols. (Tinsley Brothers.)

Caught in the Toils. By Mrs. Mackenzie Daniel. 3 vols. (Skeet.)

'HARRY DISNEY,' which is to a certain and superficial extent well-written, leaves nevertheless a painful impression on the reader. A writer of such ability might have more effectively satirized the age without so extravagant and disagreeable a plot on which to hang his observations. His strictures upon fashion and Philistinism, upon our French morality, our French taste in the drama, and other social dissipations, upon the sectarianism and hypocrisy of a portion of our more serious world, upon the Mammon-worship and materialism which have revolutionized society, would have had far greater weight if the author had shown in his hero's character some antidote to the poison which he analyses, some reverence in his own person for the spiritual and the pure. The story, which takes the form of an autobiography, sets forth the weaknesses and meannesses into which a young artist is betrayed, by an ill-starred attachment to a beautiful and worthless woman, who is supposed to represent a type of modern fine-ladyism in its worst and most repulsive development. Lady Trevennis, the cold and mercenary wife of a gallant old sailor, whom she has married during the life of a previous husband, a French republican adventurer, is the evil genius of Harry Disney's life. On the discovery of the nullity of her marriage with Sir John, and when Vaudrien (by his wife's means) has been executed for a plot against Napoleon, Mr. Disney, with a courage worthy of a better cause, woos and wins this

modern Messalina. She promptly quits him for the protection of Lord Edgeware, a transpontine aristocrat of the deepest dye, and after prolonged wanderings in Central Asia, and a course of cruel usage by the object of her ill-regulated affections, returns to Europe to die, winning on her death-bed the forgiveness of her second husband, and effecting his conversion to the Church of Rome. It will be seen from the above epitome that this work is not calculated for the drawing-room table; and at the risk of that reputation for hypocrisy, with which writers of our author's stamp are anxious to stigmatize a turn for superficial decency, that no doubt in some cases is a mask and nothing more, we will venture to suggest that, even for the purposes of the study, vice may be sufficiently branded without stripping her stark naked in the process. Having relieved our minds of this obvious suggestion, we will gladly acknowledge several points in which we are indebted to our author. Several types of young England are severely but not unjustly handled, in a style of much lightness and vivacity. Mr. Chicory and his friends of the New Mixture, the Rev. Mr. Roundell-Roundell, whose retort courteous to his bishop is sufficiently racy, O'Flaherty the journalist, and plenty of others, are instances of graphic sketching, which may, we trust, stand our author in good stead on future occasions; and many of his more serious observations on the time are true, if not very profound. A certain fondness for epigram, not always thoroughly well-balanced ("modern virtue is secrecy"; "scandal is the tomb of truth," &c.), and a taste for the gorgeous, as instanced in the long, not to say tedious, account of the tournament at Lady Trevennis's villa, suggest that the author has been a sympathetic student of Mr. Disraeli's novels. At present, Mr. De Walden is more bizarre than his distinguished model, and not so fascinating. He is fashionable in making occasional slips of grammar, and abusing, with scant justice, the Church of England.

Whichever "of the house of Egerton" it be that lays claim to the authorship of 'The Ladye Shakerley,' we congratulate him, or her, on the possession of a very pretty knack of writing. The day has gone by, probably for ever, when it could do any harm to represent Charles I. as a blameless and suffering saint, and all his opponents as bloodthirsty wretches. And so, setting aside the lack of perfect historical truthfulness which pervades this story, we feel free to enjoy the naturalness and tenderness of its portraiture of the characters of Sir Geoffrey Shakerley, his "Ladye," and her charming sister Ellinor. The tale is but a simple one; revealing a scene of English country life during those troublous times, as it may have been told by a gentle and pious dame who loved her king, her church, and her husband, and could find in glory no compensation for anxiety. Romantic as is the story of the unconfessed love of the wayward "wild bird" Ellinor for the gallant Prince Rupert, and its sad ending, no less romantic is the domestic love of the sweet "Ladye" herself for her knightly and well-deserving spouse. We have, told in her pleasant old-style fashion, short and spirited accounts of the sieges of Chester and Newark, and the battle of Marston Moor; with here and there little touches of comedy,—that concerning the death of Rupert's favourite "dogge,"

and the pedlar's commentary thereon, being admirably illustrative of the humour of the times. Indeed, we are not ashamed to confess to being totally in the dark as to how much, or whether any portion, of the book is really old, or whether it is all a modern fabrication. The art is sufficiently simple for it to be genuine. Yet if it be not genuine, it seems to us a pity to destroy the continuity of the narrative by interpolating a long account, such as might have been taken from a county guide-book, of the royalist families of Cheshire, with which just one-fourth of the volume is taken up. Indeed, it is difficult to decide whether the real object of the book is the glorification of the county of Cheshire, or that of the be-headed sovereign, so equally do they divide the honours. We are sure, however, that any reader will cheerfully condone the defect, and feel better for having passed an hour in the society of Marjory Ladye Shakerley. The following lines 'Vpon a quiet Contience,' which are ascribed to King Charles, are said to be here published for the first time:—

Close thine eyes and sleep secure,
Thy soule is safe, thy body sure;
He yt guards thee, He yt keepees,
Never slumbers, never sleepees.
A quiet contience in a quiet breast,
Has onely peace, has onely rest;
The musick and ye mirth of kings
Are out of tune unless she sings.
Then close thine eyes in peace, and rest secure,
No sleep so sweet as thine, no rest so sure.

We trust that the few remarks we have to offer on the author of 'Dacia Singleton' will deter our readers from imposing on themselves the sad task which an unflinching sense of duty has alone enabled us to undergo. In three closely-printed volumes, the dullness, vulgarity, and narrow-mindedness of which have probably seldom been equalled, we learn the dismal tale of the married troubles of two French ladies from their convent stage of education to the full honours of wealthy widowhood. Though the scene is laid in France, there is nothing French in the details of the story, if we except a fair description of an old château, and the portrait of a nondescript dog, whose doings, described at painful length, are understood to furnish the humorous element in this sombre tale. The plot, the style, and the purpose of the book are together sufficient to condemn it. The former starts from the marriages of arrangement to which the two heroines are respectively condemned, and traces the domestic jealousies, quarrels, and discomforts which arise from these ill-assorted compacts. After engaging the affections of both the ladies to a singularly selfish and repulsive young Englishman, our author rewards the Marquise, as the more amiable of the two, with the hand of that gentleman, and relegates the ill-tempered countess, her cousin, to the tender mercies of a second husband, who is described as a bully and a sot. Of the style it is difficult to convey an idea. The conversation of the personages engaged is trivial and uninteresting enough; but, except in the case of an actor who plays most inefficiently the part of a languid swell, is not remarkable for vulgarity: but the author's own language in the narrative is so curiously compounded of the "running-on" style of a housekeeper and the flippant tone of "our own correspondent," that a grammatically constructed sentence is a rare exception. Three instances, taken at

random, will suffice to give an idea of what may be met with upon every page of the book. "The dark-blue Mediterranean stretched far away—till *kissing the horizon* it was impossible for the eye to detect where the blue waters ceased."—"Ample wealth, youth, and beauty, she certainly seemed to be one of those blessed mortals, *malgrè* oneself, one cannot help envying."—"The power of performing miracles is given to every one who is *priested*." It is quite consistent with culture of this calibre to be attracted by the shallowest problems of a vulgar scepticism. Accordingly, we find that Christianity in its usual acceptation comes in for a large share of our author's vituperative power. Nothing but the abjectly literal, the materially palpable, can win credence from a mind so highly polished. That order of intelligence which would construe Scripture like an Act of Parliament, and Articles of Religion like mythic poetry, finds in such charitable utterances as the following its fit expression: "Romanism is suited only to women and children."—"Methodists have no more notion of true charity than a cow has of horse-racing!" Low-Churchmen "are never seen in the cottage filling the empty fireplace or replenishing the bare cupboard." High-Churchmen have "not much harm in them."—"They have freckled faces, and sing well." Such wretched and malignant folly can have but one good result: it will contribute to the discredit of a phase of "modern thought" which owes its principal vitality to ignorance and intellectual conceit.

Mrs. Mackenzie Daniel is to be congratulated on having written a novel which contrasts favourably with many novels of the season, as it is neither vulgar nor sensational, and, moreover, written in English. The sole interest of the story centres in the heroine, a lovely girl of seventeen, gifted with strong good sense, great love of admiration, and a keen sensitiveness to the world's opinion. As her world, for the first eighteen years of her life, consisted of a selfish, irresolute father,—a meek, tearful, broken-spirited mother,—a clever, satirical brother,—and the two or three friends with whom their straitened means allowed them to associate,—it is no wonder if Helen Lister was growing into a highly disagreeable young lady, when, by a sudden stroke of fortune, the current of her life is changed, and the dingy poverty of a suburban villa is exchanged for the dignity of a place in Somersetshire. Wooded by one her equal in birth, her superior in position, and of whose devotion she is assured, she bids him leave her unmolested until she has seen something of the great world, till now a sealed book for her. The scene is shifted from St. John's Wood to Hazelcombe Park, and we grow acquainted in turn with the inevitable vicar, doctor, and lawyer, and their respective households. The pride which has looked for its gratification in the respect of the village gentry, if not in the association on equal terms with the county families, is doomed to sustain a severe shock. Thanks to the eccentricity which has saddled her father's possession of the estate with the mortifying condition of the charge of a collection of pet animals belonging to the deceased owner—a professed misanthrope—the position of the new comers is a very doubtful one. Here is the *amari aliquid* which dashed the sweets of her new life to Helen Lister, and checked the growth of her noblest qualities. Indignation at the notion that for the whim

of a monomaniac she should lose her rightful place as a gentlewoman drives her into indulging visions of a grand alliance, by which the family claims shall be triumphantly vindicated. These foolish dreams are encouraged by her sordid father and ambitious brother; so that when the hunter, in the person of the young heir to the neighbouring Grantley Manor, spreads his toils in the sight of this young bird, she deliberately walks into them with her eyes open, and contrives to get herself inextricably entangled in the meshes. She accordingly jilts the man of heart and brains, whom she loves, to marry a fool whom she despises, and reaps what she has sown. Such is an outline of the story, which our author tells simply, and without any attempt to create an interest other than is naturally awakened by a faithful reproduction of the everyday existence of ordinary men and women. The only serious fault we have to find with the book is, that the writer is apt to make all her characters talk in pretty much the same clever, uncolloquial style, however inconsistent this may be with their peculiarities of character. If commonplace people habitually expressed themselves in the choice and rhythmical language here put into their mouths, life would, we fear, be even duller than it is. In conclusion, we may remind Mrs. Daniel that it was one of the Barnecides, and not the family, who gave the feast so commonly quoted; and suggest that a more careful revision of proofs would save her book from such a slip as "lay" for *lie*.

OUR LIBRARY TABLE.

The Annual Register for the Year 1870. (Rivingtons.)

THIS volume of the new series of the Register seems well and carefully compiled. The narrative is accurate, and it is obvious that the writers have striven to be impartial.

Nasse's Agricultural Community of the Middle Ages and Inclosures of the Sixteenth Century in England. Translated from the German by Col. H. A. Ouvry. (Macmillan & Co.)

PUBLISHED "under the sanction of the Cobden Club," but not "for" or "by" that body, this pamphlet is not likely to have a wide popularity. It is far more technical than Mr. Maine's recent book, or at least far more *exclusively* technical. Nasse's object in his work was "to rectify the error so often met with among Continental writers—that in England a village establishment with a community of fields never existed, but that the cultivation was exclusively managed by separate farms with separate husbandry." In common with Prof. Fawcett and the other later writers, Prof. Nasse, as is well known, deprecates the results of inclosures in England.

Notes and Recollections of Stroud, Gloucestershire. By Paul Hawkin Fisher. (Stroud, Elliott; London, Trübner & Co.)

THE pretty Cotteswold parish of Stroud, in Gloucestershire, has found an historian who loves his work and knows how to execute it. The local importance of such books is very great, and they are not without a general usefulness. There is nothing especially exceptional in this parochial history; but it is told in a pleasant and sensible way. It has the usual ecclesiastical reminiscences, including one of Wesley: among the sins he had to reprove here, was that of excessive snuff-taking by the women in chapel-time. It was only in 1855 that there died in Stroud, at ninety, the first native who ever walked abroad in its streets with an umbrella. It is a place where astrologers and rascal fortune-tellers flourished down to a recent period, and which has been, therefore, called

the modern Gotham. One of Stroud's chief celebrities was John Chandler, artist and poet, at the beginning of this century. Many of his portraits "may be seen here and there in the neighbourhood," and he is said (we should like to know on what authority) to have been the author of "Adieu, my native land, adieu!" and of the well-known song, "The Beggar Girl," which begins with "Over the mountain and over the moor." It was here that, in 1808, Edmund Kean married Mary Chambers, as the lady wrote her maiden name. There are some other theatrical reminiscences in which Stroud delights; but the proudest memorial is that King George the Third, pig-tail and all, rode through it on horseback, the Queen and Princesses following in carriages, in the year 1788. In short, the volume is full of agreeable local memories, with a few of general interest, like the anecdote in reference to Mrs. Siddons and the Rev. Robert Hall. The minister once asked the actress to pronounce the word "Rabboni," as Mary Magdalene might have done in answer to the Saviour's call to her of "Mary!" Mrs. Siddons first drew the conversation to the subject of the sacred narrative, and at the proper moment she "pronounced the word 'Rabboni!' accompanied with an expression of the intense surprise, joy, adoration, and love which doubtless had been evinced by Mary Magdalene." We close this volume with respect for the ability and good taste of the author. Stroud may be proud of its venerable historian.

A Descriptive Catalogue of the Arabic, Persian, and Turkish Manuscripts in the Library of Trinity College, Cambridge. By E. H. Palmer, M.A. With an Appendix, containing a Catalogue of the Hebrew and Samaritan MSS. in the same Library. (Bell & Daldy.)

We have read carefully through this Catalogue, and cannot find that there are any very original works in it. There are several Kurans, not very remarkable for beauty of illustration and handwriting. There are also the usual Persian poems, such as Jami and Hafiz, and the Persian and Arabic historians and autobiographers. It would seem that some of these are valuable, as 38l. was given, even in India, for a copy of the 'Alamgirnāh.' There are also Risālahs and collections of scattered works and fragments. Some of these present a rather curious combination of inharmonious writings. Thus we find poems mixed up with a treatise for obviating the effects of too much salt in soup. The library, or at all events the bulk of it, was presented by Dr. Thomas Gale, Dean of York. The system of transliteration is that invented by Mr. Bradshaw, and a more hideous and unsatisfactory one could not possibly be devised. We wish most heartily that Mr. Palmer would have contented himself with the system generally in vogue. Mr. Palmer has certainly rendered good service by compiling this key to the manuscripts at Trinity College, and has shown his very remarkable knowledge in Oriental languages.

We have on our table *An Introductory Text-Book of Zoology*, by H. A. Nicholson, M.D. (Blackwood).—*Freddie's Latin Lessons* (Longmans).—*Our Baths and Wells*, by J. Macpherson, M.D. (Macmillan).—*The Readiest Wages Reckoner ever Invented*, by J. Walton (Tegg).—*Scraps of Knowledge*, by J. Byrne (Cassell).—*The Standard Bearer*, by E. Palmer (Nimmo).—*The Swedish Singer*, by Mrs. W. G. Hall (Nimmo).—*Cricketers in Council*, by Thomsonby (Bell & Daldy).—*The Rumble, Melrose to Flodden*, by W. Goulen (Edinburgh, Muir & Paterson).—*Old Pictures in New Frames: Poems*, by W. Taylor (Wimborne, Wood).—*Fragmenta Carminum* (Simpkin).—*Poems and Sonnets*, by J. Ford, M.D. (Edinburgh, Oliphant).—*Poems*, by Zeta (Westerton).—*A Collection of Soldiers' Songs*, by A. Wyatt-Edgell (Bell & Daldy).—*Unity in Variety*, by G. W. Weldon, M.A. (Bell & Daldy).—*The Jurisdiction and Mission of the Anglican Episcopate*, by the Rev. T. J. Bailey, B.A. (Parker).—*Scripture Readings for Schools and Families*, by C. M. Yonge (Macmillan).—*Strange Footsteps; or, Thoughts on the Providence of God*, by the Revs. C. and H. Kendall (Bemrose).—*The Ten Command-*

ments, by R. W. Dale, M.A. (Hodder & Stoughton).—*The Trade Circular Annual for 1871* (Low).—*The Rectangular Review*, Vol. for 1871 ('Rectangular Review' Office).—*Street's Indian and Colonial Mercantile Directory for 1871* (Street).—and *Der Himmel*, von J. H. v. Mädler (Foreign). Among New Editions we have *The Englishman's House, from a Cottage to a Mansion*, by C. Richardson (Hotten).—*The Royal Mint*, by G. F. Ansell (Wilson).—*The Annals of Our Time*, by J. Irving (Macmillan).—*Guesses at Truth*, by Two Brothers (Macmillan).—*Autopædia; or, Instructions on Personal Education*, by J. M'Crie, D.D. (Partridge).—*My Study Windows*, by G. F. Lowell, A.M. (Low).—*Literature and Life*, by E. P. Whipple (Trübner).—*The Life of Sir Walter Scott, Bart.*, abridged from the work by J. G. Lockhart (Black).—*The Poetical Works of Burns* (Warne).—*Synonyms of the New Testament*, by R. C. Trench, D.D. (Macmillan).—*The Light of the Word*, by the Rev. R. Glover, M.A. (Low).—*Helps at the Mercy Seat*, by the Rev. J. M. Putnam (Edinburgh, Johnstone & Hunter).—*A Practical Interpretation of the Revelation of St. John the Divine*, by the Rev. E. Huntingford, D.C.L. (Bickers).—*The Eucharistic Manuals of John and Charles Wesley*, edited by W. E. Dutton (Bull & Simmonds).—and *Il Piccolo Precettore*, by F. Grandineau (Hodder & Stoughton). Also the following Pamphlets: *The Discretionary Power of the Crown* (Ridgway).—*Thoughts on Poverty and Pauperism*, by H. C. Tucker, C.B. (Dalton & Lucy).—*The Norman Conquest*, by W. T. Devereil (Hodder & Stoughton).—*Return of the Deaths from Phthisis in Melbourne and Suburbs during the Years 1865-1869, and first half of 1870*, by W. Thomson (Melbourne, Stillwell & Knight).—*How the French make War* (Trübner).—*The Political History of France since the Battle of Waterloo*, by J. Aytoun (Hardwicke).—*The Western and Eastern Questions of Europe*, by Elihu Burritt (Hartford, Hamersley).—*Cuba in Revolution* (Head & Hole).—*Fors Clavigera*, by J. Ruskin, LL.D., Letter 5 (Smith & Elder).—*"Vox Populi"* (National Association for the Repeal of the Contagious Diseases Acts).—*Bombshell Papers*, No. 1, "Drunkness in the Drawing-room," by D. T. (Stevenson).—*John's Letter to Dame Europa*, expostulating against being called a Coward (Westerton).—*King David Triumphant*, by R. J. Morrison (Berger).—*The Pilgrims and the Anglican Church*, by W. T. Devereil (Watson & Hazell).—*The Praise of God*, by R. Brown-Borthwick (Bentley).—*What is Unity?* by R. Brown-Borthwick (Bentley).—and *Place au Droit*, par le Comte Alfred de la Guéronnière (Hachette).

LIST OF NEW BOOKS.

Theology.
Ante-Nicene Christian Library, Vol. 19, 'Seven Books of Ambrose,' and Vol. 20, 'Writings of Gregory of Thaumaturgus, Dionysius, &c.' Svo. 10. 6s. cl.
Barnes's Notes on the Old Testament, Psalms, Vol. 2, cr. Svo. 4.
Barry's Atonement of Christ, Six Lectures, 12mo. 2. 6 cl.
Bosquet's The Successive Visions of the Cherubim, 12mo. 2. 6 cl.
Bruce's (A. M.) The Training of the Twelve, Svo. 10. 6 cl.
Delitzsch's Commentary on the Psalms, Vols. 1 & 2, 10. 6 cl. ea. cl.
Erskine's (T.) The Spiritual Order, and other Papers, cr. Svo. 5.
Robertson's (Rev. J.) The One Church on Earth, &c., 12mo. 3. 6 cl.
Simple Readings on the Gospels, arranged in Daily Portions, 7.
True Things from God's Word in Words of One Syllable, sq. 2. 6 cl.
Vaughan's (Rev. J.) Sermons at Brighton, 3rd series, cr. Svo. 5.
Wesley (John) in Company with High Churchmen, new ed. 4.
Wylie's Impending Crisis of the Church and the World, &c., 3. 6 cl.
Poetry.
Bell's Poets, Vol. 23, 'Chaucer,' Vol. 8, 12mo. 1. 3 cl.
Chaucer's Poetical Works, ed. with Memoir, by Bell, 4 v., 10.
Leland's The Breittmann Ballads, Complete Edition, 6 cl.
Noakes's (Major K.) The Bivouac; or, Martial Lyric, cr. Svo. 8.
History.
Cameos from English History, 2nd series, crown Svo. 5. cl.
Carlyle's Works, Lib. Edit., 'Frederick the Great,' Vol. 9, 9. cl.
Diary of the Siege of Paris, from Galignani's Messenger, 1. 6s. cl.
Forbes's (A.) My Experiences of the War between France and Germany, 2 vols. Svo. 30s.
Franco-Prussian War, ed. by Capt. Hozier, V. 1 & 2, 8. 6 cl. ea.
Jones's (A. E.) Memorials, by her Sister, 2nd ed. cr. Svo. 6. cl.
Name's Agricultural Community of the Middle Ages and In-Solences of the 16th Century in England, from the German, 5.
Middy's Essay on the Druids, &c. of Ireland, 12mo. 4. cl.
Geography.
Bradbury's Guide to Dublin and County of Wicklow, K. L. Jarney and South of Ireland, Connemara and West Coast, Rhine and Paris, 12mo. 1. each, swd.
Knox's Overland through Asia, Svo. 14. cl.
Ollivante's A Breeze from the Great Salt Lake, cr. Svo. 4. 6 cl.
Routledge's Popular Guide to London and Suburbs, new ed. 1.

Science.
Crombie's Lichenses Britannici, seu Lichenum in Anglia, &c., 24.
General Literature.
Adams's Favorite Song Birds, new ed. 12mo. 3. 6 cl.
Alcott's Little Men, Life at Plumfield, 12mo. 3. 6 cl.
Brierly's (Ben) Cotters of Mossburn, cr. Svo. 1. swd.
Coming Race (The), Svo. 10s. 6d. cl.
Edwards's Fowls, and How to make Them Pay, Svo. 2. swd.
Exhibition, 1871, Catalogue, Industrial Department, cr. Svo. 1. swd.
Fine Arts Department, cr. Svo. 1. swd.
Fisher's (P.) Love or Hatred, 3 vols. cr. Svo. 31. 6 cl.
Froude's Short Studies on Great Subjects, 2nd series, Svo. 12. 1.
Gates (The) 'Ajar' Critically Examined, by a Dean, sq. 1. cl.
Gleig's (Lieut.-Col.) The Old Colonel and the Old Corps, 8. cl.
Harte's (Bret) Sensation Novels Condensed, 12mo. 1. 6s. cl.
Hatchard's Eight Years' Experience of Mothers' Meetings, 2. cl.
Manual of Field Fortification, Sketching, and Reconnaissance, 3.
Melville's (G. J. Whyte) The Brookes of Bridlemere, new ed. 2.
Crisis, new ed. 12mo. 2. bds.
Mytton's (John) Life, by Nimrod, new ed. cr. Svo. 2. 6 bds.
New (The) London Jest-Book, edit. by W. C. Hazlitt, 12mo. 4.
Preston's School-Board Guide and Teacher's Manual, cr. Svo. 2.
Smedley's Frank Fairleigh, new ed. illus. Svo. 6. cl.

CRUMWELL'S BIBLE.

Athenæum Club, Pall Mall.
THE history of "the Great," or Crumwell's Bible, as "prynted by Rycharde Grafton & Edward Whitchurch (Paris and London), Apryll, 1539," fol. is well known; and I need only to refer to the authorities quoted by Lowndes in the last edition of 'The Bibliographer's Manual of English Literature,' Vol. I. p. 176; but I think that the English public is not well acquainted with the transactions which the printing of that book gave rise to between the two crowns.

In a dispatch from Messire Anne de Montmorency, "grand maistre et connestable de France," to Monsieur de Marillac, French ambassador in England, and afterwards archbishop of Vienne, in Dauphiné, and minister of State under Henry the Second and Francis the Second, we read the following paragraph, under the date of May 13, 1539:—

"Au demeurant, quant à ce que le sieur Cramoel vous a dict et prié touchant les bibles en vulgaire angloises imprimées à Paris, qu'il désire luy estre delivrez, je pense qu'à vostre parlement d'icy il vous a esté communiqué la response que l'on a plusieurs fois fecté là-dessus à la continuelle instance que en faisoit l'ambassadeur d'Angleterre estant icy, qui est en substance que le roy, après avoir entendu plusieurs choses faulxifiées et erronnées estre dedans, s'est résolu de ne les faire delivrer: car ce qui est bon se peult aussi bien imprimer en Angleterre que en France; mais ce qui est mauvais, ledict seigneur ne permettra qu'il se imprime par deçà, où, sous la faculté de l'impression, il ne veult donner couleur ne auctorité aux mauvaises choses. Veez là ce que l'on a respondu, comme ledict Cramoel a esté assez adverty, sans ce que vous luy en répliquez aultre chose," &c.

In a subsequent letter, dated from London, July 5, 1539, the same ambassador writes again to the connestable that Thomas, Lord Crumwell, did not lose sight of the Bibles in vulgaire, "dont aultrefoys," says he, "il me avoit pryé de vous escrire, alléguant le doumaige qu'il en avoit en pour avoir esté aucteur et fait les fraiz de ce qui fust comencé à Paris, ne voulant prendre pour grand satisfaction les responses que je luy en ay faictes le plus dextrement qu'il m'estoit possible, pour l'entretenir le mieux que pourroie, d'autant que l'on a affaire de luy et que l'ysue de cest affaire pend plus de sa volenté que de celle du roy, son maistre; lequel aussi, après que je luy ay remonstré les meismes raisons du fait de mondiz sieur vostre frere, nous a dict pour response qu'il escriroit audict sieur Cramoel, à son chancelier et aultres de son conseil, qu'ilz eussent à regarder et examiner ceste cause, en laquelle s'ilz y voyent apparence pour nous, encores que la justice en fust douteuse, qu'ilz nous eussent gratifiez en tout ce qu'ilz verroyent que la raison de justice ne seroit directement au contraire, pour l'amour du roy, son frere, qui luy en rescripvoit si affectueusement; et sur ceste response, Monseigneur, je suis retourné des champs, où j'estoys allé, trouver ce roy en ceste ville pour solliciter vivement ledict affaire pour en tirer briefve résolution et response par escript, ainsi que ledict seigneur roy m'a promis," &c.

FRANCISQUE-MICHEL.

EARLY PRINTED BOOKS.

(Second Notice.)

OUR space will not permit a further account of the Foreign printed books, among which those of the Basle Press are conspicuous. The typographers of Venice and Paris are also well represented.

Coming to the introduction of printing into England, we find twelve of Caxton's works on view, and the fragment of another, of which only one copy is known to exist. This is a leaf from the 'Life of Charles the Great,' printed in 1485, and exhibited by Her Majesty, who also contributes 'Le Recueil des Histoires de Troye,' printed abroad, by Caxton, about 1470, and supposed to be his earliest work; 'The Fables of Æsop,' printed at Westminster in 1484, the only perfect copy known; 'The Doctrinal of Sapience,' translated by Caxton in 1489, unique, containing a supplementary chapter, and one of the two books known to have been printed by him on vellum.

Sir William Tite contributes the 'Mirrour of the World,' 1481: a perfect copy of the second edition, varying from other copies; the engravings are earlier, and are thought to have been executed for some other work. Higden's 'Polycricon,' 1482, "Fynnyshed per Caxton"; 'The Book of Fayttes of Arms,' 1490: it has an account at the end of how the King (Henry the Seventh) had given it to him to translate and print; imperfect.

The Rev. J. F. Russell exhibits three Caxtons—'The Golden Legend,' Westminster, 1493. First edition, large folio. Pronounced by Dr. Dibdin as "without exception one of the most elaborate, skilful, and magnificent specimens of printing which ever issued from Caxton's press." All the known copies of this work are imperfect, except Earl Spencer's, which is made up with a few leaves from another copy. The 'Mirrour of the World,' second edition, about 1490; and 'Dictes and Sayings of Philosophers,' about 1490. Seven copies of the latter work are known.

Mr. Quaritch sends two rare examples of our first printer—"The Game of Chesse," first edition, Westminster, 1474, and 'The Knight of the Tourne,' 1484, "emprynted at Westmynster the last day of Janyver the thyrde yere of the regne of Kyng Richard the first."

Mr. Addington sends an imperfect copy of the 'Quatuor Sermones' upon the Lord's Prayer, 1483. There is little doubt that the so-called Oxford printed book of 1468 is a mistake, and that Westminster held the first English printing-press. The last historian of Caxton found nothing to support the story of Robert Turnour which was propagated by Atkins, and the latest publication of documentary materials of the period referred to is silent upon the subject.

Many fine specimens of the works of Caxton's immediate successors, and of the principal London printers, to the end of the reign of Queen Elizabeth, are shown. The chief contributor is the Rev. J. F. Russell. Of these may be specified—

William Machlinia, 'Speculum Christiani,' no date. This volume is one of the rarest in English literature. It was written by Robert Walton, and contains several pieces of English poetry.

Richard Pynson, 'Lyfe of Seynt Francis,' in the original stamped binding. From Mr. Heber's collection.

'Petronylla' (The Life of), a metrical legend of the greatest rarity.

'Assertio Septem Sacramentorum,' &c., 1521. The first edition printed in England of the book for which the Pope granted Henry the Eighth the title of Defender of the Faith. Pynson was the first to introduce the Roman type.

Julian Notary, 'The Shepherd's Kalendar,' 1500. A perfect copy, and the rarest of all editions.

Wynkyn de Worde, 'Mons Perfectionis, otherwise in Englyshe the Hylle of Perfection,' 1501; by John Alecock, Bishop of Ely.

'Constitutiones Provinciales,' 1529. The last instance of the use of Caxton's mark, modified.

Peter Treveris, 'The Polycricon,' 1527. Very rare.

William Copeland. An edition of Caxton's

book, 'The Recueil of the History of Troye,' 1555. Very rare.

John Overton, 'Illustrium majoris Britannie Scriptorum Summarium,' &c., by John Ball. Ipswich, 1548. First edition. The engraving on the title-page represents the author presenting his book to Edward the Sixth.

Richard Grafton, 'Expedition into Scotland,' &c., 1548, 12mo. Not only a very rare little volume, but one of the most beautiful specimens of Grafton's press. Only three copies are known.

Reynold Wolfe, 'A Postill or collection of most Godly Doctrine,' &c., 1550. Only one other copy known, from which this differs as regards the first sheet which appears to have been again set up.

John Day, the first great Protestant printer in England. For his device he had a landscape with the sun rising, and a sleeping child awakened by another, exclaiming "Arise! for it is Day." 'Injunctions given by the Queene's Majestie,' 1559. Extremely rare.

'De Antiquitate Britannice Ecclesie,' 1572, by Archbishop Parker. A portrait of the Archbishop on the title-page, the only one known. This is thought to be the first book privately printed in England. But the honour is also claimed for 'The Whole Psalter,' which is undated, and also by Parker, as shown in the acrostic in the preface. The Archbishop permitted his wife to present this book to some of the nobility.

Her Majesty exhibits a very fine copy of Miles Coverdale's Bible, printed abroad in 1535. Grafton and Whitchurch's Bible, printed in 1539, and Cranmer's Bibles of 1540 and 1553, are also well represented.

Autographic notes by Martin Luther may be seen in two of the books exhibited. The autograph of Erasmus is in one of Mr. Fuller Russell's, and that of William Camden, the historian, in several of the books from the Westminster Library. The whole number of books exhibited is about 320.

SIR PHILIP FRANCIS.

Arpley House, Norwood.

IN the article in your number for May 6, relating to the "Junius" controversy, you say that Mr. Twissleton is in doubt whether the visit of Francis to Bath should be assigned to the year 1770 or to 1771. I do not know whether the point is of any importance, but it may be interesting to clear it up. On reference to a collection of local newspapers now in the possession of Mr. Peach, bookseller and publisher, of Bath, I find in the *Bath Chronicle* of Thursday, 6th December, 1770, the names of Mrs. and Miss Giles in the list of arrivals during the week. In the *Chronicle* of the 27th of December, are the names of Mr. Francis and Mr. Tillingham (*sic*), which shows that these gentlemen arrived in Bath between the 20th and 27th of December, 1770. Curiously enough, in the same list appears the name of Col. Barré, another of the many Junii.

G. A. CRAWFORD.

THE LONDON SCHOOL-BOARD.

AFTER a discussion as to whether the contemplated educational census of the metropolis is or is not to be taken thoroughly and efficiently, the Board adopted the Report of the Committee appointed to consider the terms upon which children are to be sent to industrial schools, and agreed to pay 2s. per week for each child between ten and fifteen years of age, and 4s. per week for each child between six and ten. For "home disposal" the maximum sum is to be 3l. in each case. And the "boys' beadles," who are not, it appears, to be retired policemen, are to be three in number, and are to be paid a salary of 30s. a week each.

As Canon Cromwell had occupied some little time in endeavouring to forestall the recommendations of the Statistical Committee upon the educational census, the Board, after indulging in a discussion upon a matter which seems not to have been regularly before it as yet, had to defer until its next meeting the terrible question of the various City charities and their educational funds. It also appears that a Committee is considering

whether, in future, the fees of children whose parents are receiving out-door relief shall be paid by the district guardians, or by the Board. In either case, of course, the charge falls upon the ratepayers. But if the payment is made by the Board out of the funds derived from its precepts, the effect will be that of a uniform rate, and thus the poorer parishes will be relieved of a portion of their burden.

Literary Gossip.

WAS the person hitherto only known as "Will, my Lord of Leicester's jesting player," our Will Shakespeare? This question, which has been the occasional subject of elaborate argument for so many years, is at length set at rest. Mr. Halliwell has, we are told, discovered in the private account-book of the Earl of Leicester, preserved in the Longbridge collection, in Warwickshire, entries which show decisively that the "jesting player" was not the youthful Shakespeare, but the great poet's friend and colleague, William Kemp.

MESSRS. CHAPMAN & HALL are about to issue Mr. Dickens's works in penny weekly numbers, each number to contain two perfectly new engravings, and also in monthly parts, for which the old green cover will be used. The series will commence with 'Oliver Twist,' to be followed by 'Pickwick,' and the first number will be ready on the 1st of July.

AMONG forthcoming novels we hear of one by Major Whyte Melville, entitled 'Sarchedon.' The scene is laid in classical times, as in 'The Gladiators,' by the same writer. The author of 'Six Months Hence' is going to make a second essay, and Capt. Mayne Reid promises a new romance.

THE 'Battle of Dorking' is said to be by Col. Hamley's brother.

OUR readers will be glad to learn that Miss Christina Rossetti is recovering from her late severe illness.

MR. PHILLIPS, the author of 'Local Sketches,' writes:—"On paying a recent visit to the grave of Charles Lamb, in Edmonton Churchyard, I found it certainly *not* in the state an admirer of 'Elia' would wish to see it. The mound beneath which he and his loving and beloved Bridget lie is half-trodden down and broken; and what is left of it is anything but 'the bank, where daisies grow,' as Moxon wrote. To remove the gaunt nettles and to order new turf was my first object; but something more requires to be done. In a year or two, unless the letters are recent, the words of the inscription will have passed away. Under these circumstances, will not some of your thousand and one readers aid me in restoring the whole thoroughly? The cost will be under 3l."

THE Spenser Society has lately issued its first book for 1870-1, the 'Handfull of Pleasant Delites,' by Clement Robinson and divers others, reprinted from the unique copy of the original edition of 1584, in Mr. Corser's possession. Park's professed reprint of the book in the 'Heliconia' was made from a very bad transcript, and is full of the grossest mistakes.

WE understand that Mr. Crawley, Fellow of Worcester College, the author of a translation of Thucydides, and already known as a satirical poet, has a new poem in preparation, to be entitled 'Venus and Psyche.'

WE regret to hear of the sudden death of Capt. Forsyth. He was engaged in passing

through the press a new work on Central India.

MR. J. H. HESSELS, a Dutch gentleman, well known for his acquaintance with early printed books, is engaged in making a translation into English of Dr. Van der Linde's work, entitled 'De Haarlemsche Coster-Legende.' The work, which has already, as we have before noticed, elicited some answers, will in the English translation be preceded by an introduction from the pen of the translator. It will be printed and published by Mr. William Blades, author of the 'Life of Caxton'; Mr. Bradshaw, of Cambridge, guaranteeing part of the expense of publication.

MISS ANNA DICKENSON, whose oratory proved so useful to Lincoln and the North during the civil war in America, intends to visit us in the course of the summer, and will let us hear her opinion on many matters, if opportunities be provided.

DR. CARL HORSTMANN is going to edit, at Münster, in Westphalia, a manuscript poem in the Bodleian Library, entitled 'Le Enfaunce de Jesus Christ.'

BARON WOLFGANG VON GOETHE, the younger of Goethe's two grandsons, has commenced to print (for the present, we are sorry to learn, for private circulation only) the results of his many years' researches in the archives of Rome, Florence, and Venice, referring to the ecclesiastical history of Italy during the fourteenth and fifteenth centuries. The work is entitled 'Studien und Forschungen über das Leben und die Zeit des Cardinals Bessarion, 1395—1472. Abhandlungen, Regesten und Collectaneen von Wolfgang von Goethe,'—and the first number of the first part has just been distributed, as an earnest of the whole. Friends who have been favoured with copies praise the work highly. It is considered to be full of well-digested, new, and important matter, and hopes are expressed that it may soon become accessible to the lovers of history at large. Wolfgang von Goethe, the younger, was formerly attached to the Prussian embassy, Rome, and made his literary *début*, it will be remembered, some twenty years ago, with a little volume of poems and a philosophical drama.

M. FERMAND GIRANDEAU, in a recent work, 'La Vérité sur la Campagne de 1870,' shows himself a fervent admirer of the Emperor Napoleon the Third. He tries to show that the patriotic violence of the French press had roused the Parisians to that state of excitement which found vent in the cries à Berlin! &c; whereas the Emperor himself was averse to war.

PRINCESS DORA D'ISTRIA has completed a new work on 'The Albanians in Wallachia and Moldavia,' which was to have been published in Paris, and in French, but the disastrous events which have prevented the publication of so many other works obliged her to relinquish the idea of a French edition, and the work will now make its first appearance in an Italian translation, from the able pen of Prof. Bartolommeo Cecchetti, of Venice.

THE new publication of Raumer's *Historisches Taschenbuch*, for the present year, contains an article by the new editor, Herr W. H. Riehl, on 'Elsässische Culturstudien'; a long treatise by Dr. Döllinger on 'Der Weissagungs

Glaube und das Prophetenthum in der Christlichen Zeit'; and an Italian study on 'Carlo Filangieri, Fürst von Satriano,' by Alfred von Reumont.

'DER DEUTSCHENHASZ IN DER SCHWEIZ' is the title of a brochure published at Zurich by David Bürkli.

THE death is announced of M. de Cronsaz, author of the 'Dictionnaire Historique du Canton de Vaud.'

A LITTLE newspaper, entitled *La Donna*, is published at Venice every Sunday, edited by a lady, Signora Gualberta Alaide Beccari; and amongst its contributors are several well-known ladies.

AMONGST recent Russian publications are, 'Notes of Travels Abroad and in Russia in 1870,' by A. Klebanoff, published at Moscow,—the second edition of Danilevski's important work, 'Russia and Europe,'—a new work by Bellinstin, on 'The Village Priests of France,' published in St. Petersburg,—a new novel by O. Riesetnikoff,—and a 'Comparative Dictionary of the Turkish and Tartar Dialects,' which includes most of the ordinary Arabic and Persian terms, with the translation into Russian, by Prof. Lazarus Budagoff, published at St. Petersburg, of which the first volume has appeared.

AT the Royal Academy of Belgium the following are amongst the lectures announced for delivery:—'On Josse Damhouder, of Bruges,' by M. J. J. Haus,—'On a Precursor of Malthus,' by M. J. J. Thonissen,—and 'On the First Diplomatic Relations between Belgium and the United States,' by M. E. de Borchgrav.

THREE years ago, a Belgian Academician sought to prove that not only the Walloons but also the Flemings are of Gallic, or what he regards as the same thing, of Celtic descent. Now Herr P. A. F. Gerard, in the Belgian journal, *De Toekomst*, strives to show that the Walloons as well as the Flemings are of German origin. *Ah, oui!—le juste milieu.*

GERMAN interests have greatly increased in Turkey of late, and it is proposed to publish the *Phare du Bosphore* in French and German. Hitherto the Germans have used the English newspapers in Turkey. The English, French and Italians have long been provided with journals in that empire.

IN *Lippincott's Magazine* we read—"Since Mr. Adams was recalled from England, at his own request, he has, as in former years, lived in Boston in the winter, and in the summer months has managed his extensive farm at Quincy, eight miles from town, where he has occupied the ancient house which John Adams, attached to it by early recollections, purchased before his return from Europe in 1788. In a secure building which he has lately erected on the estate, Mr. Adams has arranged the voluminous manuscripts left by his grandfather and his father, and the large library of Mr. John Quincy Adams. It is understood that he has been occupied in preparing for publication a selection from the writings of his illustrious father."

THE May number of the *Rivista Europea* contains, among other articles, 'Il Calendimaggio,' in which Prof. Angelo De Gubernatis compares the festivals in India, Russia, Germany, Italy, and France connected with the celebration of the first day of May,—in 'La

Legge sulle Guarentigie al Pontefice,' the Abate Antonio Marini, as a representative of the Liberal Church of Italy, examines the question of the guarantees to be given to the Pope,—the Princess Dora d'Istria contributes the first part of an inquiry into the history of the 'Albanesi in Rumenia,'—and Signor Salvatore Forzano, in 'La Donna e i Diritti Politici,' maintains that women have naturally a mission in social life far more important than that of interfering with politics and legislation.

SCIENCE

SIR JOHN FREDERICK WILLIAM HERSCHEL, BART.

"On the 11th of May, at Collingwood, Sir John F. W. Herschel, Bart., aged 79." This brief notice informs the world of the tranquil ending of a man who was born within a charmed circle of science, who was tutored to watch the stars in their courses, who devoted a long life to the investigation of truth, and who was as truly a philosopher as any we may ever hope to see, ornamenting and instructing all who came within his influence. It is not to many men that intellectual powers of so high an order have been given as those which distinguished Sir John Herschel. It is seldom that we find such a perfect balancing of the most varied powers as was evident in him. It is in few men of science that we discover such genial humility, and such a deep feeling of reverence for the Creator of those works the study of which had been to him a life-labour of love.

Sir John Herschel was born at Slough, near Windsor, on the 7th of March, 1792. He was the only son of Sir William Herschel, whose astronomical discoveries, made with a telescope the work of his own hands, and erected by him at Slough, caused Fourier to call the village "one of the remarkable spots of the civilized world." His mother was Mary Baldwin, the widow of Mr. Pitt, when Sir William Herschel married her, he being at the time of his marriage more than fifty years old; and great to her must have been the satisfaction of furnishing, by her fortune, a large share of the means by which the astronomical discoveries associated with the name of Herschel were made. The younger Herschel was brought up in the society of people of mature age, and the influence of this training was ever evident in his tranquil and often constrained demeanour. Beside his parents, his early culture was, to a great extent, guided by his aunt, Miss Caroline Herschel, the discoverer of five comets, and the author of a Catalogue of Stars, and by his father's brother, who assisted in the observatory. When his education advanced beyond the sphere of home, we find John Herschel at Hitcham, near Maidenhead, under the care of Dr. George Gretton, who was afterwards Dean of Hereford. In due course he took his place at Eton, and subsequently at Cambridge, where his College was St. John's. In 1813 he was Senior Wrangler and Smith's Prizeman. In conjunction with Dr. Peacock, afterwards the Dean of Ely, he reconstructed Lacroix's treatise 'On the Differential Calculus,' and published his first work, 'A Collection of Examples of the Application of the Calculus to Finite Differences.' Sir William Herschel, when his son was about thirteen years of age, drew the attention of the world of science to the wonders of the arcana of space, the motion of the binary stars, the existence of other systems of worlds similar to our own, the probable constitution of nebulae, and the vast immensity of the Milky Way. All this sank deep into the mind of the son, and we find him, in 1816, when his father carried the weight of seventy-eight years, examining the double stars for himself, and extending the work which his parent had begun. In this labour he associated himself with a young man of similar taste, James South, and in 1824 they reported to the Royal Society the position and apparent distances of 380 double and triple stars, obtained by more than 10,000 measurements. This memoir

attracted the attention of the French Academy, and they voted it their astronomical prize, and two years later, the gold medal of our own Astronomical Society was given to the young astronomers. Sir William Herschel died in 1822, and Miss Herschel returned to Hanover, leaving her nephew the possessor of all his father's instruments, and of more than his father's energetic and unwearied industry. The *Philosophical Transactions* for 1826 contain 'An Account of a Series of Observations made in the Summer of 1825, for the purpose of determining the Difference of the Meridians of the Royal Observatories of Greenwich and Paris.' During the years 1825, 1826, and 1827, Herschel was occupied at Slough with the 20-feet reflector, making observations on the multiple stars, the results of which were published in the *Memoirs* of the Astronomical Society, in four series,—the first including 381 new double stars; the second, 295 more; the third, 384 more; and the fourth, 1,236 double stars, the greater part of which had not been previously described. These researches were continued, almost without interruption, until 1832; when a fifth series of observations were published of 2,007 double stars, of which 1,304 had not been previously observed; and in the year following a sixth series was produced. In 1833 we find in the *Philosophical Transactions* a very important communication, 'Observations of Nebulae and Clusters of Stars,' made with a 20-feet reflector. Some 2,000 of these mysterious masses were subjected to the most careful examination, and much of their physical construction was ascertained and described. The mere film in space was traced towards its segregation into discrete stars, and those stars themselves were noted in a yet denser state of segregation, gathering round a central nucleus. During this period, Herschel made many contributions to the literature of science. An article from his pen, 'On Physical Astronomy,' appeared in the *Encyclopædia Metropolitana* in 1823. In 1832 a 'Treatise on Astronomy' appeared in 'The Cabinet Cyclopædia,' which was subsequently enlarged into the 'Outlines of Astronomy,' of which several editions have been published. The extensive popularity of these "Outlines," is proved by the fact of its being translated into Russian, Arabic, and Chinese. 'The Cabinet Cyclopædia' was projected by the Rev. Dionysius Lardner, and for it Mr. John Herschel wrote 'A Preliminary Discourse on the Study of Natural Philosophy,' which, at the time of its publication, created a remarkable sensation by the graces of its style and frequent eloquence of its language; and certainly it did much to originate the revival of the study of science in this country amongst the more thoughtful classes, and to convince them that the study of Nature's laws was worthy of most cultivated minds. This "Preliminary Discourse" was the work of a philosopher. Many of the views inculcated, naturally, were met, by objections on the part of those who were then embracing the philosophy of the Positive School; but to all who are convinced that the powers of the human mind are limited in that range; and that there are truths self-evident which must be received in faith, the work will stand for ever as one of the noblest expressions in our language of the aims and ends of science.

In 1829, John Herschel married Margaret Brodie, the daughter of the Rev. Alexander Stewart, D.D. In 1831 he was created a Knight of the Royal Hanoverian Guelphic Order (K.H.), and in 1838 he became a Baronet. In 1833, Sir John Herschel, being desirous of carrying out, in the southern hemisphere, a similar set of observations to those which he had made in the northern, started for the Cape of Good Hope. He was offered for himself and his instruments a passage in a King's ship; but he declined to avail himself of this offer, and he himself defrayed the whole cost of the expedition. Four years were spent at Feldhuysen, near Cape Town, 1834-7. The great object of Sir John Herschel was to discover whether the distribution of the stars in the southern hemisphere corresponded with the results of his father's labours, prosecuted mainly on the opposite side of the Galactic circle. That the observations

might be strictly comparable, they were made by the same method as Sir William Herschel adopted, and with a telescope of the same optical power. The whole number of stars counted in the telescope amounted to 68,948, which were included within 2,299 fields of view. By a computation, based on the star-gauges in both hemispheres relative to the Milky Way, Sir John Herschel found the stars visible in a reflecting telescope of 18 inches aperture amounted to 5,331,572; and, more than this, the number really visible in the telescope was vastly greater than this; for in some parts of the Milky Way the stars were found to be so crowded in space as to defy all attempts to count them. The results of this vast labour were published by Messrs. Smith & Elder in 1847, the expense being borne by the Duke of Northumberland. Our space will not allow of our stating all the various contributions to science made by Sir John Herschel. The Catalogue of the Royal Society informs us that he contributed 131 memoirs and papers to the *Scientific Transactions* and journals devoted to science: two other memoirs he wrote in conjunction with Mr. Babbage, and, as we have already stated, one in connexion with Sir James South. It must not be supposed that Sir John Herschel devoted all his attention to astronomical and mathematical science. The phenomena of light especially claimed much of his attention; and we find in the *Philosophical Transactions*, and in those of the Cambridge Philosophical Society, numerous papers on the Polarization of Light, the Action of Light on Crystals, and on allied subjects, nor should it be forgotten that he contributed to the *Encyclopædia Metropolitana* a treatise 'On Light,' and another 'On Sound,' which are of the most exhaustive character, and may be quoted as examples of the highest class of scientific literature. Geological science too had attractions for him. The *Proceedings* of the Geological Society of London contains an excellent paper 'On Phenomena connected with the Internal Temperature of the Earth,' and another 'On some Phenomena observed in Glaciers.'

When Daguerre announced his discovery of the production of pictures by the agency of the sun's rays, Sir John Herschel at once seized upon the subject, and brought all his powers to bear on a careful examination of the chemistry of a sun-beam. The result of this was the publication, in 1840, in the *Philosophical Transactions*, of an important memoir 'On the Chemical Action of the Rays of the Solar Spectrum on Preparations of Silver and other Substances, both Metallic and Non-Metallic, and on some Photographic Processes,' and a second memoir 'On the Action of the Solar Spectrum on Vegetable Colours, and on some New Photographic Processes.' Beside these, he communicated at the various meetings of the British Association several valuable contributions to this branch of science; and it must be remembered that to Sir John Herschel alone is due the discovery of the means of rendering photographic pictures permanent by dissolving out the unchanged salts of silver by the use of the hyposulphite of soda. His investigations on those salts will be found recorded in the *Edinburgh Philosophical Journal* as early as 1819 and 1820. When the discovery of the collodion process, by its facility, removed photography from the domain of science, and placed it, as an art, in the hands of trade, Sir John Herschel withdrew, with something like disappointment, from his pursuit of "active chemistry," leaving the record of his labours as the starting-point for others, who will find a vast field, as yet untouched, promising a rich reward in the discovery of truths of the highest character. The reviews which appeared from time to time in the *Quarterly* and *Edinburgh Reviews* were always elegant examples of that class of literature. These and his Address to the Royal Astronomical Society and to the British Association were collected into a volume, and published in 1857. In the same volume are gathered together a short series of poetical translations, chiefly from the German, and some original poems, all of which speak of the depth of the love felt by the man of

science for the poetical in nature. From the "Chorus of Angels," in Sir John Herschel's short poem of 'A Dream which was not all a Dream,' we may appropriately copy the concluding verses:—

Behold, how in mist and in distance recedes
Yon speck of existence which witnessed his deeds!
How sink the low barriers which baffled his wing,
Ere he darted aloft like a shaft from the string!
Well done! thou good servant; thy service is o'er:
Now prepare with thy Master to rule evermore;
For faithful the promise, and true is the word,
Which welcomes thee home to the joy of the Lord.

SOCIETIES.

ROYAL.—May 11.—General Sir E. Sabine, K.C.B., President, in the chair.—The following papers were read:—'An Experimental Inquiry into the Constitution of Blood, and the Nutrition of Muscular Tissue,' by Dr. Marec; 'On Protoplasmic Life—Effect of Heat on Protoplasmic Life,' by Prof. Crace-Calvert.

GEOLOGICAL.—May 10.—Prof. Morris, V.P., in the chair.—Dr. H. Nyst, of Brussels, was elected a Foreign Member, and Prof. G. Dewalque, of Liège, a Foreign Correspondent of the Society.—The following communications were read: 'On the Ancient Rocks of the St. David's Promontory, South Wales, and their Fossil Contents,' by Prof. R. Harkness and Mr. H. Hicks; 'On the Age of the Nubian Sandstone,' by Mr. R. Tate; and 'On the Discovery of the Glutton (*Gulo luscus*) in Britain,' by Mr. W. B. Dawkins.

ASIATIC.—May 15.—Anniversary Meeting.—Major-Gen. Sir H. C. Rawlinson, K.C.B., President, in the chair.—The Secretary read the Annual Report. The Chairman congratulated the meeting on the satisfactory state of the Society in spite of the increase of similar institutions, the formation of which he did not hesitate to consider as a sign of a growing interest in scientific research. Sir Henry was sorry to state that his duties at the India Office, and the share he had been called upon to take in conducting the affairs of the Geographical Society, did not allow him to combine for another year the office of President with that of Director of the Society. He had, however, much satisfaction in yielding his place to so worthy a successor as was now proposed by the Council. The following Officers and Members of Council were then elected by ballot: President, Sir T. E. Colebrooke, Bart.; Director, Major-Gen. Sir H. C. Rawlinson; Vice-Presidents, the Right Hon. Sir E. Ryan, M. E. Grant Duff, Esq., M.P., Sir H. Bartle E. Frere, J. Fergusson, Esq.; Treasurer, E. Thomas, Esq.; Hon. Secretary, Prof. T. Chenery; Hon. Librarian, E. Norris, Esq.; Secretary, J. Eggeling, Esq.; Council, N. B. E. Baillie, C. P. Brown, Dr. A. Campbell, J. Dickinson, M. P. Edgeworth, C. J. Erskine, W. E. Frere, Prof. T. Goldstickler, A. Grote, C. Horne, The Right Hon. H. Mackenzie, Sir D. F. M'Leod, Sir C. Nicholson, Bart., O. de B. Prialux, and the Right Hon. Lord Stanley of Alderley.

STATISTICAL.—May 16.—W. Newmarch, Esq., President, in the chair.—The following gentlemen were elected Fellows: Messrs. G. S. Gibbs, J. Pickering, and B. Noble.—Mr. R. H. Patterson read a paper 'On the Influence of a High Bank-Rate of Discount on Monetary Crises.'

INSTITUTION OF CIVIL ENGINEERS.—May 16.—C. B. Vignoles, Esq., President, in the chair.—The paper read was 'On the Treatment of Town Sewage,' by Mr. A. Jacob.

MATHEMATICAL.—May 11.—W. Spottiswoode, Esq., President, in the chair.—Mr. C. J. Monro, B.A. was elected a Member, M. J. Griffiths, M.A. was proposed for election, and the Hon. J. W. Strutt was admitted into the Society.—Prof. Henri indicated the method of treatment he had employed in his paper 'On the Singularities of the Envelopes of a Non-universal Series of Curves.'—Mr. Strutt read a paper 'On the Resultant of a large Number of Vibrations of Irregular Phase,

as applied to the Explanation of Coronas.'—Prof. Maxwell and W. G. Adams gave descriptions of some solar phenomena they had independently observed at Easter.—Prof. Cayley communicated an account of a paper, by Mr. J. Griffiths, 'On the Problem of finding the Circle which cuts Three given Circles at given Angles.'—The President stated a difficulty he had met with in the mathematical theory of vibrating strings.—A communication from Prof. Cayley respecting the extension of the Society's sphere of action was laid before the meeting by the President; it was agreed to bring the matter up for discussion at the June meeting.—Prof. Maxwell asked for information on a point he wished to have cleared up bearing on the subjects of magnetism and electricity. The following gentlemen took part in the several discussions: Sir W. Thomson, Profs. Adams, Cayley, and Maxwell, the Hon. J. W. Strutt and Mr. S. Roberts.

ANTHROPOLOGICAL INSTITUTE.—May 15.—G. Harris, Esq., V.P., in the chair.—Messrs. J. Temple and A. O. Atkinson were elected Members.—A paper, by Dr. H. Callaway, was read 'On Dreams, Sympathy, Presentiment, and Divination and Analogous Phenomena among the Natives of Natal.' The author held that the strong disposition to believe in "spirit" agency as a means of escaping from the necessity of patient observation, and the labour of collecting facts and tracing them to their causes, had of late years much diminished. Certain strange and inexplicable psychical phenomena which have been observed and experienced by almost all races and peoples, ancient and modern, savage and civilized, were, the author contended, capable of investigation in a true scientific method; and they were not only worthy of such investigation, but demanded serious inquiry. Much help might be obtained from a study of the evidence afforded by savage peoples, and the present paper was an attempt to place on record a collection of facts and supposed facts tending to throw light on the subject.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Architects, 8.
- Victoria Institute, 8.—Annual Address.
- Social Science Association, 8.—Discussion on the Public Prosecutor's Bill.
- Royal United Service Institution, 8½.—Formation of Reserves of Officers and Seamen of the Royal Navy, Capt. G. H. Gardner.
- Geographical, 8½.—Anniversary.
- Tues. Royal Institution, 3.—'Principle of Least Action in Nature.'
- Engineers, 8.—Discussion upon Mr. Jacob's paper, 'On the Treatment of Town Sewage.'
- Wed. Linnean, 3.—Anniversary.
- Geological, 8.—'Geological Observations on British Gallana.'
- Mr. J. G. Sawkins, 'Principal Features of the Stratigraphical Distribution of the British Fossil Lamellibranchiata,' Mr. J. Logan Lobley.
- Thurs. Royal Institution, 3.—'Sound,' Prof. Tyndall.
- Royal, 8½.
- Antiquaries, 8½.—Ballot for the Election of Fellows.
- Fri. Royal Institution, 8.—'Sea Waves,' Prof. Rankine.
- Sat. Royal Institution, 3.—'Instruments used in Modern Astronomy,' Mr. J. N. Lockyer.

Science Gossip.

PROF. ABEL, of the War Department, Woolwich, has been for some time engaged on experiments with a new explosive compound, "picric powder," a much more explosive agent than gunpowder, though less so than nitro-glycerine or gun-cotton. The Committee of Explosive Agents have pronounced the new powder to be worthy of extended experiments, especially as a material for charging shells. Dynamite and lithofracteur, both of them modified conditions of nitro-glycerine, are also attracting much attention; large experiments have been made during the past week in some extensive quarries near Shrewsbury, with apparent success. It will be remembered that lithofracteur was employed by the Prussians in blowing off the muzzles of French guns captured in Fort Issy.

MR. JAMES YATES died at his residence at Highgate on the 7th inst. He has been for many years a zealous cultivator of science. Of late he has advocated with much earnestness the introduction of the metric system of weights and measures.

COLONEL STRANGE, on Monday evening, the 15th inst., read a paper, at the Royal United Service Institution, 'On the Necessity for a Permanent Commission on State Scientific Questions.'

THE Iron and Steel Institute send forth the Second Number of their Journal, containing a full report of their annual meeting and of the papers read thereat.

DR. W. HUGGINS is editing, with notes, a translation of Dr. Schellen's treatise on Spectrum Analysis.

THE Society of Arts' Conversazione, at the South Kensington Museum, is fixed to take place on Friday, the 16th of June.

DR. F. MOHR communicates to the *Journal de Pharmacie et de Chimie* an important paper 'On the Metallic Nature of Hydrogen Gas.'

THE *Moniteur Scientifique* of April 1st and 15th contains an important paper, by Dr. H. Sainte-Claire Deville, 'On the Intervention of the Academy of Sciences in the General Question of the Scientific Organization of France'; and Dr. Saigey has four papers, one 'On the Present State of Meteorology' being very suggestive.

MR. A. HEATHERINGTON, of Halifax, N.S., has just issued his sixth report on "The Gold Yield of Nova Scotia," for the years from 1862 to 1870. In 1862 the gold produced amounted to 7,275 ounces; in 1870 to 19,866 ounces.

THE Clifton College Scientific Society, which appears to have been founded June 25th, 1869, have issued the First Part of their *Transactions*. This little publication contains several good papers on natural history subjects, and an excellent one on Ozone, by Mr. P. R. Ogle.

PROF. BERNHARD VON COTTA, of the Bergakademie of Freiburg, has brought out a new geological work of interest, entitled 'Der Altai, sein geologisches Bau, und seine Erzlagerstätten,' with many wood engravings and eight plans in chromolithograph, published by J. J. Weber, in Leipzig.

THE Second and Third Annual Reports of the Trustees of the Peabody Academy of Science for 1869 and 1870 have been published. They are mainly occupied with an account of the dedication of the Museum, the address of the President, and annual reports of progress.

A MAGNIFICENT collection of Sponges from South Africa, many of them new to science, has recently been added to the Zoological Collection of the British Museum.

THE Second Part of the *Annuario Scientifico ed Industriale per il 1871*, published by E. Trèves, of Milan, contains the following papers:—'On Medicine,' by Prof. A. Moriggia, 'On Mineralogy and Geology,' by Signor G. Grattarola, 'On Industrial Art,' by Prof. F. Crispigni, 'On Mechanics,' by Prof. G. Colombo, 'On Engineering and Public Works,' by Signor L. Trevellini, 'A Description of the Solar Eclipse,' by G. V. Schiaparelli, 'On Meteorology and Physical Geography,' by Prof. Denza, 'On Military Art,' by Lieut. A. Clavarino, 'On the Shipping of Italy,' with illustrations, and 'On Geography and Travels,' by Prof. B. Malfatti, with numerous notices of annual and other Exhibitions and Congresses.

THE *Wallaroo Times* of February the 25th contains the following notice connected with the long-lost Australian traveller:—"A powder-flask, marked Leichhardt '50, has been found on the Aramac, near its junction with the Thomson (says a Queensland journal), and suggests that, slight trace though it is of the lost explorer, it is sufficient to render it a duty to make it a fresh effort 'to seek, please God find, and again restore to society the long-lost explorer, scholar, and gentleman, Dr. Leichhardt.'"

SPECIMENS of coal and gold quartz from the neighbourhood of Bangalore have been favourably reported on by Dr. Hunter.

THE total number of persons vaccinated in Chile in 1870 was 54,000. This is on a population of about 1,000,000.

A NATIVE amorphous sulphide of mercury has recently been collected by Prof. Whitney, in Lake County, California, and examined by Mr. G. E.

Moore. Its composition is—sulphur, 13.62; mercury, 85.79. It appears, therefore, to be identical with the artificial sulphide of our old pharmacy. It is proposed to call this new mineral Metacinnabarite.

THE fourth volume of the Coal-Plants of the Illinois Geological Survey embraces descriptions of seventy-eight new species. M. Lesquereux has made a most valuable contribution to the history of the American coal-plants.

MR. JOSEPH M. HIRSH, of Chicago, has, it appears, from his contribution to the American Pharmaceutical Association, succeeded in the production of Mannite artificially. In all its properties, especially its medicinal ones, the artificial manna is found to correspond with the natural manna.

THE *Bulletin de l'Académie Impériale des Sciences de St. Pétersbourg*, No. 3, 1870, contains an important paper, 'On the Physical Properties and Calorific Power of some of the Petroleum found in the Russian Empire,' by H. Sainte-Claire Deville. It deals mainly with the petroleum oils found near the Caspian Sea, and with the uses which may probably be made of them as fuel for steamers.

It is stated in the *Cape Standard* that a new diamond-field, of great richness, has been discovered on the banks of the Vaal, in the district of Boshof, and that a diamond of 107½ carats has been found there. The *Graff-Reinet Herald* says that two gems, one of 52 and the other of 115 carats, has been picked up in the neighbourhood of Hope Town; and there are glowing reports of Diamondia and some other districts. No doubt many fine gems have been found; but caution should be observed in receiving the very glowing statements made by the enthusiastic diamond-seekers.

FINE ARTS

INSTITUTE of PAINTERS in WATER COLOURS.—THE THIRTY-SEVENTH ANNUAL EXHIBITION NOW OPEN daily, from Nine till dusk.—Admission, 1s.; Catalogue, 5s. Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 5s. JAMES FAHEY, Secretary.

THE SOCIETY of PAINTERS in WATER COLOURS.—THE SIXTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 5s. ALFRED D. FRIPP, Secretary.

FRENCH GALLERY, 120, Pall Mall.—THE EIGHTEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, One Shilling; Catalogue, Sixpence.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—The Seventh Annual Exhibition is NOW OPEN daily, from Ten till Six.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

EXHIBITION of SPIRIT DRAWINGS in WATER COLOURS, by Miss Houghton, New British Gallery, 30, Old Bond Street, Piccadilly, WILL OPEN on MONDAY, May 22.—Admission, One Shilling; Catalogue, One Shilling.

L. ALMA TADEMA'S PICTURE of THE VINTAGE FESTIVAL, Ancient Rome, is NOW on VIEW, at Messrs. Pilgram & Lefèvre's Gallery, No. 11, King Street, St. James's, from Ten to Five.—Admission, One Shilling.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION of PICTURES, including 'Christian Martyrs,' 'Martyrdom,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

THE ROYAL ACADEMY.

(Fourth Notice.)

No painter has this year made so great an step in advance as Mr. Marks in *The Bookworm* (No. 149), executed for the Library at Crews Hall, which has been lately rebuilt after a fire. Although while it was yet unfinished we briefly described the design of this picture, we may do so again. It represents an old, hale man, in the costume of the latter part of the seventeenth century, seated in an ancient and large room, which is enriched with a multitude of materials for diverse studies—skeletons, stuffed and bottled "specimens," books, instruments of quaint but not outlandish shapes, globes, tools, and the like. It is an obvious objection to this picture that the student is shown by his surroundings to be rather a naturalist than a bibliomaniac. On the other hand, it is best to declare that the error is in the title, not in the work, which is completely in keeping with itself, and an admirable representa-

tion of a student, poring over a book in a sun-lit room, while it is spring without, and the hues of the stained glass in the window are more gorgeous than usual in the clear and brilliant day; sunlight floods the room, yet it has not roused the reader, who bends over his book and neglects the luncheon, which shares a large table with the litter of learning. The face and expression of the gentleman leave nothing to be desired; the picture is warmer in colour and less hard than many of Mr. Marks's productions have been. The painting is unexceptionably enjoyable, and, in general, admirable.—Mr. D. W. Wynfield's picture of *The Bride* (143),—tearing letters which she has removed from a casket,—is, no doubt, designed to be significant of an abandonment of love, and to express all the terrors of such a sacrifice; the work is, however, simply shallow, because deficient in that pathos of expression which can alone redeem sentimental subjects from the ridicule that attends sentimentality, as distinguished from sentiment. At best, it is merely a picture of a portly young woman reading sheets of MS. The painter has also failed to attain to that freedom of handling and spirit which are so necessary in dealing with such accessories, furniture, &c., as this picture exhibits; and yet they are of an extremely paintable kind.—Mr. W. W. Oulless's *An Incident in the Revolution*, 1792 (142), is a capital picture. Cazotte and his daughter supplied the incident, which has been here treated with much dignity and grace, and in the damsel's face there is a considerable share of beauty. The story is perfectly told.

Mr. Faed contributes "*A wee bit fractions*" (150), a work of an unusually large size for him: it represents the wrath of a young Scotchman in the arms of his buxom mother; she has him on her lap, and strives in vain to hush his outcries and arrest his passion. A dog, sorely puzzled by the uproar, sits patiently near; the picture-book has been tried in vain, and lies abandoned on the floor. The background is, of course, a cottage interior. There are evidences here of a larger style than we have hitherto seen in the practice of this artist. The execution is, however, slovenly, if the picture is to be regarded as finished; but the colouring presents all those signs of power and richness which we expect from Mr. Faed, and no design of his shows more spirit than the present one.—Mr. Hook's picture *A Thorn* (153) is decidedly the best of the series he contributes this year—a series which will, on the whole, not advance his reputation: that now in question may, however, serve to maintain it. Mr. Hook was never very careful in drawing; his mode of art does not exact much refinement in this respect, but certain defects in figures now before us are questionable in policy as well as in skill. Generally speaking, it appears to us that Mr. Hook's Norwegian tour, of which several of the results are on these walls, has not been so fortunate as those which, on quitting Cornwall and Devon, he made in Scotland and Brittany. All who are familiar with the West of England coast know how very near to truth the Cornish pictures of this artist are, and yet how far they fall short of the scenes themselves in refinement and richness, if not in brilliancy. Not even Turner surpassed, we doubt if he approached, Mr. Hook in reproducing local peculiarities of colour, air, and form; but then the finer harmonies, the larger poetry, the inexhaustible wealth of marvellously rendered detail which mark the elder artist's pictures place him in quite another class of painters. On the other hand, Mr. Hook, with instinctive felicity and power, reflected most happily, as he changed the scenes of his studies, the distinctive elements of the landscape he painted. Accepting the whole of his works in a mass, and admitting, as we are bound, his views of nature as diversely presented, the Scotch subjects seem to us better and more delicate than those taken from Cornwall and Brittany. The Norwegian pictures which we have now before us are very lovely in many of their parts—as the sea in *Market Girls on a Fjord* (1161), and in *Norwegian Haymakers* (890). The skies of all the four now exhibited

fail in clearness and transparency; the landscape of No. 590 is crude and green: we do not think it too green, but out of keeping. Probably parts of this work were produced at different times and with changed habits of the eye. Moreover, the figures are ill drawn, and not fortunately composed. In '*Market Girls on a Fjord*,' the figures might be greatly improved by better, we do not require more elaborate, drawing; nevertheless, their actions are happily treated. The composition is better than is common with the artist, and the design tells the story capitally: the girls have arrived in a boat at a rude landing-place; one of them prepares to go on shore. The work is rich in colour and broad in effect; its atmosphere is first-rate. '*Norwegian Haymakers*' represents a party of labourers, girls and men, stacking grass to dry on a sort of frame. This operation is peculiar; the scene is at the side of water. The fourth picture is styled *Salmon Trappers, Norway* (163). A fisherman puts a huge salmon on the back of a girl; her companion waits with a creel. There is an admirable portion of landscape on our left in this work, but the colour may be challenged as tending to crudity: the greens of the accessories and the red dresses of the girls contrast rather too strongly. The first example we have named, '*A Thorn*,' shows a boy stopping and sitting on the grass near a road which leads from a bridge, that he has crossed with his flock, in order to remove a thorn from his dog's foot. Here we have veiled sunlight beautifully rendered; the old stone bridge and the water below it are also admirable. In the background are farm-buildings, the road, and sheep trooping over it. Near the boy a chubby and sympathetic child, with his hands on his knees, observes the operation that is being performed on the dog.

Mr. Frith's *The Salon d'Or, Homburg* (158), has been a long time in the painter's hands, and is probably the largest of his productions. Although it is abundantly rich in incidents and in diversity of character, and evinces a larger share of humour than we expect from Mr. Frith,—for that quality is by no means common in his designs,—the picture will greatly disappoint those of his innumerable admirers who expected that he would recover those peculiar charms of clear and crisp execution, sparkling colour, and dexterous, if not fine drawing, which went far to secure applause from severer critics than those whom he is accustomed to address. The rendering of light does not seem to us happy or faithful; the figures show great inequalities in all matters of execution. Yet it is just to say that the tragic elements of the subject are ably conceived and so numerous that, if some of them are trite, many others are excellent. The defects of this large painting are obvious: a comparatively blunt—if that term be accepted—touch, the paintiness of certain portions, and the crude colouring of a few parts. If the artist had carried out his intentions with uniform thoroughness, as he did in '*The Derby Day*,' '*The Salon d'Or*' might have suffered in breadth and become as hard as '*The Railway Station*'; but it would certainly have gained immensely in brilliancy, firmness, crispness and clearness, if not in harmony of colouring. Of course, we endeavour to judge such a work as this by its proper standard.

Mr. Marsh's *The Missing Boats* (166) is a meritorious picture, which, whether the artist knew it or not, is rather too obviously a study in harmonies of blue. Had Mr. Marsh insight and knowledge of colour, instead of a natural but limited feeling for it, he would have varied his blues more richly than he has done, and subdued the crudity of the contrast he has created by bringing the red faces of those who, clad in blue dresses, wait on rocks here for the return of their husbands and other relatives. We are compelled to treat these figures as materials for the display of a very limited scheme of colour. It is, however, just to add, that the expressions are pathetic and well conceived: the composition is a little stiff, so that the masses of the picture are rather awkwardly disposed. The growth of studies of a limited kind in Art is a

hopeful sign of the progress of high æsthetic attainments in this country. Although now common enough to excite little surprise, it was but a few years since that these examples were almost unknown, and Mr. Whistler very obviously made experiments of this sort, which, of course, he did not originate. We may express our regret at not seeing pictures from this accomplished student, who produced what we believe we rightly designated symphonies in certain colours, each being a more or less distinct exercise, whereas those who appear to do similar work now, e.g., Messrs. A. Moore, Marsh, and others, have narrowed, as it seems to us, their aims, and exercise their skill in producing, not symphonies,—still less all-containing pictures,—but simple studies, which are very beautiful as regards the harmonies of single tints. Thus, Mr. Marsh works in blue; Mr. Moore, in three pictures here, in blue, green, and warm white. Limited as these aims are, they are noble, purely æsthetic, and full of promises: the results, whether confined to decorative purposes or not, can hardly fail to be important.—We have, in Mr. Mason's two charming little pictures, *Blackberry Gathering* (168), and *The Milkmaid* (553), absolute treasures of painting and sweet sentiment. They both exhibit English rural incidents,—both are rich in refined taste and exquisite feeling for nature, and in the most pure and artistic means of making idyls and pictures in one. Either of these pictures is a gem of Fine Art: so admirably are the colour, composition, chiaroscuro, and tone combined in each of these,—so perfect is the adaptation of the means to the end,—that, while the art employed is most subtle, its character is amply sustained throughout; and even if we could overlook the beautiful sentiment they exhibit, we should never tire of them. The latter shows a young girl setting smooth her wind-diahevelled hair; she has stopped near a large tree, having put down her milk-pails for the purpose.

Our present series of subjects comprises many works of Royal Academicians,—indeed, so many, that a very curious and highly instructive chapter in the history of the Academy might be founded on a study of the differences between the views of those who elected to the same society Messrs. Webster, Pickersgill, Le Jeune, Marks, Faed, Hook, Wells, Frith, Calderon, Millais, Sant, Leighton, Mason, Watts, and Elmore, all of whom have pictures on two sides of Gallery III., and, in the apparently irreconcilable varieties of their tastes, the differing degrees of their accomplishments, and their diverse powers, illustrate the Academy and English Art in a very peculiar way. So profound are the differences between the methods of these gentlemen, that it is hard to believe they belong to one self-elective body. One thing is gratifying to those who look on the general bearings of cases of this sort: and that is, that a steady growth of power in higher aims and more artistic art appear as we study the dates of the elections of the painters in question to the society. Mr. Elmore is one of the most worthy of Academicians. His powers have ripened with time; and, although he has parted with certain noteworthy and peculiar characteristics, his painting is much more artistic than it was ten years since. This is by no means a common case in such circumstances. Mr. Elmore has evidently studied colour, chiaroscuro, and composition with greater care than before; and, although, in the first especially of those applications of art, he not unfrequently errs from excess of force, in the others his progress is undeniable, his fortune excellent. Notwithstanding the vigour of design shown in *Lenore* (164),—an illustration of Bürger's ballad, the charmed horseman arrived at the very edge of the sea, and surrounded by his weird companions,—the picture does not move us very deeply. It is painted in a large style. *After the Siesta: Algiers* (526), has more pure artistic interest, being a broad study of colour, and admirable in its effect. A crimson-robed damsel wakes after her slumber; sleep is yet in her eyes: she stretches her limbs and knits her hands behind her head. *Judith and Holofernes* (1120) shows how the Jewish woman has stolen on her enemy in the tent: he lies extended on the couch. Lamplight shines broadly

on the scene, which is treated with much dramatic force and sense of its tragic character. This picture, although exhibiting characteristic largeness of style, is inferior in precision of handling to 'Lenore'; on the other hand, it is broader and grander, both in colour and tone, and, we think, an apter illustration of the feeling, if not of the mere incidents, of its subject.

Mr. Pettie's *The Pedlar* (179) shows a packman displaying a gown-piece, of a flowered pattern, to two buxom Northumbrian lasses, a farmer's daughters, one of whom loiters with her milk-pail. The expressions of all three are capably given; the figures of the girls, although the extraordinary straightness of their backs is neither natural nor elegant, are spirited, apt and dexterously introduced, in no very ambitious or severe way; so that this is a successful picture. The faces are wrought with more care than usual. In the portrait of *John M'Whirter, Esq.* (190), there is an easy-going air about the figure which is capital, and is not without humour. This is a cleverly-made sketch. *The Love-Song* (256),—a study in red, of conventional merits and qualities,—shows a man with a lute, dressed in a rich red robe, and having a face, the expression of which is much better than the painting, which is flimsy; the drawing might be improved, and the features are not free from vulgarity. Notwithstanding all this, this is a noteworthy picture, the defects of which are the results of slovenliness, and not of lack of artistic ability. We consider the *Scene in the Temple Garden* (501),—the dispute between Somerset and Warwick,—to be one of the most unfortunate pictures here; wholly unfinished, however, as it is, we should not counsel the artist to do more to it.

Mr. E. M. Ward's *Anne Boleyn at the Queen's Stairs, Tower* (182), represents the Queen sitting on the stairs leading from the river to her prison, and attended by the lieutenant and his wife, who join in entreaties that she will preserve her dignity in the eyes of men and enemies, rise from her seat and enter the Tower. In the background is the keep of the fortress, together with groups of soldiers and others on the outer walls and river-side defences. The story is capably told; the best points of the picture are, the expression of the prisoner, which is really an admirable study, although somewhat marred by peculiarities of execution, the painting of her dress, and the free handling of many minor elements. We do not, however, regard the work as equal to many of Mr. Ward's productions: it has hardly so many good points as 'The Trial of Baxter,' which was here last year, and recalled in many respects Mr. Ward at his very best. More complete and homogeneous as a picture, although comparatively less ambitious as a work of art, than 'Anne Boleyn at the Queen's Stairs,' is *Doctor Goldsmith* (260),—a smaller painting, showing Oliver Goldsmith's failure as a physician: the contemptuous regard of the lady on whom he had been called to attend, and of her maid, and the supercilious looks of the fashionable apothecary who superseded him, are well rendered. Goldsmith starts up in his chair, clutches his professional cane, looks angry, and is in haste to be gone.—Another picture which relies on its subject for its attractiveness,—in fact, an "illustration,"—is Mr. Horsley's *Mary Queen of Scots in Captivity* (193), showing the sudden entry of Bess of Hardwick, Countess of Shrewsbury, and her husband, into the chamber of Queen Mary, who, as innocent as one of the doves she feeds, and, we must admit, more strictly like a large doll than the woman who dared so much, stands at the window, is trimly dressed in black, and waited on by a page, who, while he—this is a good point of design not ably executed—bows to the Countess, holds a platter before Mary. The redeeming part of the picture is the face of Lady Shrewsbury, which is excellent; but Queen Mary's face and form are most inadequately rendered. *The Reckoning* (234),—showing the reception of a tavern-bill by a gallant, who doubtfully pulls his moustache, and seems uncertain as to his means for discharging the debt,—exhibits much more spirit in design, and better execution,—that is,

more thoroughness and care,—than common: it is warmer in colour than is usual in the painter's work. On the whole it is a superior picture. *Monsieur se chauffe* (525) and *Madame se chauffe* (527) are pendant to each other. The former displays the luxury of a husband; the latter hints at the amours of the wife. Within their proper limits, these are satisfactory works, of no great artistic merits or pretensions, but apt to their subjects and contrasted humours. Like the illustration of Queen Mary's history, they are both rather painty in execution, yet they surpass that work in colour and in design.

Mr. Yeames's *Prisoner and his Guests* (183) is a better picture than that contribution of his which we examined last week. It represents a soldier, prisoner in a stone cell, and visited by pigeons, which have entered between the bars of the window opening; with these he shares his loaf. The face is rather dirty in painting and roughly executed, the disproportions of the figure are to be lamented, and all the more so because this is a well-lighted, pleasing, and generally satisfactory example of a trivial class of pictures, which is by far too numerously represented here.—A fine, solid, grave, and pathetic work of art hangs almost immediately above the last-named trifle. This is M. Legros's appeal to artists for the love of art, in the shape of a picture styled *Chantres Espagnols* (187), and has for subject—an element which, by the way, is of very subordinate importance—a group of monks seated in the choir of their church, and led in musical performances by two of their number, who wear embroidered copes and white mitres. This picture is a noble illustration of grand colouring pathetically employed, and is comprehensive and imposing in its sobriety and dignity. The faces of the monks are by no means inferior in their expressions to the chromatic element of the picture. It is perhaps unavoidable when art so pure and highly refined as that which M. Legros affects is pursued for its own sake alone, that subjective matter, or, rather as we are accustomed to write, illustrative purposes, should be subordinated to more subtle and technical considerations; undoubtedly because of this course M. Legros's popularity is small. However this may be, it requires no training to attain a fair appreciation of the great merits of his portrait of *Randle Wilbraham, Esq.* (351),—a very masculine work, evidently as good a likeness as it is picture. This is a very unusual thing in modern portraiture, ordinary examples of which are as questionable as likenesses as they are villainous in painting.—Mr. R. Lehmann's "*May we come in?*" (197) is too pretentious and too prominently placed for us to pass its weaknesses and dullness without notice, a course that would, under other circumstances, be desirable. A lady brings her children to the door of a room, and they demand admittance. No doubt these are faithful, if not agreeable likenesses; but, notwithstanding the labour bestowed on them, they lack the vivacity of human models. The painting is hard and monotonous, without being sound and fine; it is unpleasant in colour, and flat.—Mr. W. J. Hennessy's *A New England Barbary Pinner* (198) is marked by signs of boldness in treating the figure of a girl with a basket of scarlet—too scarlet—fruit on her arm, under a green sky. Although marred by some crudeness in parts, owing to defective harmony of colouring and a heavy manner of painting, a fine feeling for effect and light is obvious in this work.—We cannot applaud Mr. Herbert's large painting, styled "*All that's bright must fade*" (206): it shows a young consumptive Italian damsel reclining on the ground, holding a fading rose, and with a lugubrious expression of face. We think the execution of this picture is antipathetic to its subject; and every one must regret that the flesh is not clearer and more soundly modelled, and the forms of the draperies more faithfully drawn.

Mr. Cope's contributions to a single Exhibition are rarely of equal merit. This rule holds good now. He uses his powers to their utmost; and as they are respectable, he has been on some occasions eminently fortunate, especially with subjects which depended for success on

domestic sentiment. He has painted in a highly-popular and simple manner some few idyls of the hearth and home. With much study and high pretension to draughtsmanship, he often fails to draw well: witness the legs and body of the figure of the physician in *Mr. Guy conferring with Dr. Mead and the Architect, Mr. Stear, upon the Plan of the Hospital which he founded* (209). Mr. Cope's colouring is frequently bright and cheerful; but he rarely combines its elements finely, so as to make what students call "colour" in his pictures. The chiaroscuro of his works is often the reverse of confused, and they become spotty in too many instances. Owing to uncertain draughtsmanship and chiaroscuro, as well as to the prevalence of a certain uniform texture, his pictures, as wholes, although remarkably careful in execution, and frequently firm in handling, fail to look solid. The one before us is a case in point. The figure of Dr. Mead is apparently flat, and yet so bright that it cuts up the work to no purpose, while, on the other hand, that of the seated bookseller and hospital-founder is capably introduced, although showing somewhat sentimental and decidedly fallacious ideas of the old man's character and appearance. The figure of the architect is tolerably good; the weak point of the design is the figure of the maid, who approaches, bearing Guy's frugal lunch or dinner. Nothing can be more trivial and theatrical than the way she plays at looking over her master's shoulder on the plans for the building which engage the attention of the three gentlemen. As regards execution pure and simple, the best parts of this picture are the book-cases behind Mead's head and the chair loaded with books on the opposite side of the composition. On the whole, this is one of the best of Mr. Cope's productions. We cannot class with it another, styled *Night Alarm; the Advance!* (308), showing a group of terrified farm-servants hesitating to advance with their leader along a passage in which strange sounds have occurred,—obviously, to us, due to certain cats which appear in the foreground of the picture, but are invisible to those who stop aghast, although armed with rustic weapons, and led by one, not the least affrighted of the body, who holds a candle at arm's length and shades its light with one hand. The most obvious defect of this work is the untruthfulness of its effect: no candle ever yet produced such light or such shadows as these. *Gentle and Simple* (573),—a lady's visit to a cottager's family, and her administration of Christian knowledge to them,—belongs to the class called "goody" designs, the unctuousness of which is their chief, although not their only, offence. Mr. Cope has gone straight forward to his moral, hit his sentiment point-blank, and left no doubt as to his pathetic intentions in representing the "gentle" lady who sits by the fire and lectures the young and old agriculturists, who are much too "simple" to be natural. This picture is in better keeping than either of the above, and if one could get over its too obvious sentimentality it would be the most agreeable of the artist's three contributions.—M. F. Fagerlin's *Grandparents' first Visit* (250) shows a subject which is much affected by German and Scandinavian artists: it is explained by the title. It is carefully, but very brightly painted, having some capital points of character and expression.—Mr. G. A. Storey's *Lessons* (277),—children at play,—suggests portraiture; it has many agreeable points, but evinces a too warm admiration for the manner of Mr. G. D. Leslie to be quite acceptable as an independent artist's work.—Miss Turck's *Sylvia* (291),—a half-length figure of Shakspeare's sweet damsel "full of sorrows,"—is extremely apt and very prettily, as well as carefully, painted. It is one of the soundest pieces of ladies' work we know.—Mr. A. W. Bayes's *Lovers in a garden* (292) is agreeably painted, well conceived and generally good in its way.—*London Street Flowers* (327), by Mrs. Anderson, with less richness of colour and inferior breadth to the last, is equally fortunate otherwise in rendering the artist's purpose of representing a little seller of violets seated on the flags of a London street. The violets are rather crude in colour. The artist is one of the very few

ladies who can paint a figure with enough care, freedom in modelling and force, to express her feeling and sentiments.

THE LONDON INTERNATIONAL EXHIBITION.

(Third Notice.)

HAVING, in two brief notices, summarized the contents of the Picture Galleries in this Exhibition, we may now treat of those works which, although already examined elsewhere, in their new positions call for additional remarks. We may also speak of the few commendable examples which are new to us. The fact that many pictures appear here for the first time in the positions which are due to their merits is all important in our case and of high artistic significance. It enables us to extend, and generally to revise our views. We have found few occasions for correcting, and none for reversing, opinions heretofore expressed; but such is the influence of position on the walls of a public gallery, that not a few pictures which were formerly in obscure places prove to be of unexpected importance on being fairly seen. We purpose to confine ourselves to examples of the finer kinds of Art, excluding such as are merely popular and agreeable, as well as those on which we have nothing more to say. Let English pictures come first, in their order on the walls.

Mr. R. C. Leslie's *On the Goodwins* (No. 1),—a tug straining to pull a dismantled barque from the sands,—is noteworthy for its expressiveness and for the sea and vessels. The waves are capitably modelled, and seem to march in ranks in the deeper parts of the sea. The sky is rather flat.—The lighting and modelling of *A Rock on the Dorsetshire Coast* (2)—a little Gibraltar—by Mr. C. Thornley, are excellent, although it lacks depth in colour.—Mr. Hemy's *Harbour of St. Ives* (8), although not particularly true in local colour, and spotty and dull in many parts,—such as the solid black blot of the hulls of the fishing craft,—and although the water is highly objectionable in tone, is, in other respects, rich and powerful.—Mr. Burchett's vigorous and powerful, if rather heavily depicted, illustration of 'Measure for Measure' (12), deserves renewed examination. Time has mellowed its colouring.—*Offerings to Isis* (11),—an Egyptian, like an Egyptian statue, standing, but with rather questionably drawn legs,—is, in many respects, hardly worthy of Mr. Poynter. The man bears a white casket, a basket of dead birds, and a handful of lotus flowers freshly gathered from the river. His *Andromeda* (43) again commands our applause for its superb design; in respect to expression, composition, drawing and modelling, it is nearly perfect,—in fact, a model in painting. Some defects strike us with fresh force on seeing the work again; these are, that the flesh, especially in the rather dull brown shadows and general opacity, is unsuited to the subject, because it was evidently painted in doors. Although nothing can be more apt and pathetic than the expression of the face, while the attitude is a noble study, the features lack something of beauty, to say nothing of classic dignity.

We do not think Mr. C. P. Knight has made much progress since he painted a work now here, and which we well remember was most injuriously hung at the Royal Academy, *i. e.*, *Crawley Rocks, Oxwich Bay* (19). He is one of those landscape-painters who, like Mr. Oakes and Mr. Dawson, have rarely had even a moderate proportion of justice awarded to them. Seven years ago 'Crawley Rocks' appeared at the Academy, and, as others did, we commended its brilliancy and other admirable qualities. Time has brought it before the world again; and we repeat with added warmth the praise which is due to a luminous, sound, and earnestly faithful picture. It shows a beautiful composition, most carefully, and yet most subtly, treated. The front is occupied by a pool, which the advancing tide is filling, although it is partly shut off by a bar of sand and rocks; the front is likewise occupied, on our left, by the rushy margin of the pool, and the sands which are beyond it. Extending into the

picture, these sands terminate at a line of low cliffs, which are enriched and crowned by foliage; with many undulations and breaks, this line recedes to the mid-distance, where more lofty cliffs arise direct from the sea to form a barrier which, with many capes and little bays, terminates against the horizon. This most enjoyable and admirable landscape gains prodigiously on the student as he looks at it, and its finer qualities develop themselves for his delight. Such a one notices its fine drawing, as displayed in the receding curve of the left margin of the pool. The meeting-line of the sands on that side with the sea is a study in foreshortening, likewise the spit of sand at the extremity of the bar which the waves displace. We notice with what love of Nature and delicacy of painting the effect of sunlight on the sea and sands has been given; we observe the subtle treatment of the sun-shadow on the sandy ridge on our right, and are not weary of enjoying the beautiful aerial and chromatic perspective of the whole, the exquisite drawing and tinting of the reflection of the cliff on the pool, the lovely colour of the rippled water in front.

Mr. A. Hughes's *Portrait of Mrs. Thomas Woolner* (27) has an exquisitely-painted and expressive face, with delicacy of execution throughout, and much refined colour.—Mr. Leighton's *Mermaid* (36), a siren luring a youth to destruction in the sea, is remarkable for the passion of the female's action, and the languid self-abandonment of that of the man: her figure is, perhaps, a little too long in the loins, but in all other respects it is worthy of the artist at his best. The work of a most accomplished painter, under high poetic inspiration.—M. Alma Tadema's *La Causerie* (42) is new to us. It represents a freed-woman reading from a scroll to a Roman lady, who reclines on a couch. The execution of the subordinate parts of this picture is admirable: observe the perspective of the floor, and the manner in which the materials of it are rendered,—the texture and colour of the marble table,—the colour of the draperies of the couch. The lighting of the chamber is marvellously true and brilliant. The faces are inferior to the artist's wont in such matters, and rather opaquely painted.—Mr. Watts's study *After the Transgression* (60), on a small, "upright" canvas, is a magnificent design for the chiaroscuro, colour, and general effect of a grand picture, the merits of which will absorb artists.—*The Plough* (73), by Mr. F. Walker, was at the Royal Academy last year. Re-examination of this noble work impresses us more strongly than before, with regret for the weakness, not to say awkwardness, of the composition: thus, the figures and landscape seem to exist, as to composition, not sentiment, almost independently of each other. However this may be, the powerful colouring, rich tones, chiaroscuro, and felicitous handling are inexhaustible charms; they display exquisite feeling for nature in mass and detail: observe the water of the brook, rushing in its narrow, weedy, and devious bed,—the handling of the group of thistles on our left, likewise that of the shrubs in front, and the stark tree. The rosy cloud above the quarried cliff is intrusive in its effect, being too prominent.—Several pictures here are the works of foreign artists, and have probably been placed in the English galleries by accident. Among these is a capital landscape by the Cavaliere A. Vertunni, and styled *Sunset on the Pine Forest at Castel Fusano* (78). This exhibits with much force, but somewhat heavy painting, a vista of trees on the banks of a shallow stream. As it affects a certain kind of monumental character, it would be harsh judgment if one complained that this landscape is rather monotonous in treatment; at any rate, it is vigorous, grave, and striking.—Miss E. Edwards's *The Soldier's Lady* (81),—a plump damsel descending a staircase,—is rather painty, but marked by a fine sense of colour and some freedom in design.—Two pictures by M. Israels, a Dutch artist of the highest ability, are here. They are named *The Mother Sick* (86) and *The Mother Well* (92). They are not only intensely pathetic, but as admirable in chiaroscuro as if the painter designed them for engraving. Their simplicity and gravity, although the subjects

and their elements are homely, have so much grandeur and expressiveness that both become noble.

Fine-Artossip.

THE Exhibition of the Society of French Artists, New Bond Street, which was recently opened for the second time with a fine collection of pictures by the leading painters of the French school, is about to receive further additions in the form of many admirable works by Delacroix, Decamps, Troyon, and others. At present it comprises valuable examples of the skill and genius of Delacroix, Decamps, M. Carot, M. T. Rousseau, Troyon—especially admirable among which are 'Autumn; the Herd going Home' (58) and 'The Shepherd driving Home his Flock from the Pastures' (76), M. C. Courbet, M. J. Dupré, M. Hébert, Regnault—a vigorous study of 'Still Life' (70), M. Schreyer, and M. Daubigny.

THE garden space on the Thames Embankment is likely to be increased, as Mr. Ayrton proposes to give up two-thirds of the space in dispute between the Crown and the London ratepayers. We believe, however, that Mr. Lowe has not yet sanctioned this scheme.

A RETURN (199) to an Order of the House of Commons has been published, consisting of a copy of all correspondence between the First Commissioner of Works and Mr. E. Barry, in continuation of Parliamentary Paper, No. 154, Session 1870. This Return contains demands with regard to certain certificates of the performance of works in charge of Mr. Barry, and his replies thereto; a letter from him respecting the plans of Capt. Galton for new Refreshment-Rooms for the Commons and a new Conference-Room for the Lords, which Mr. Barry states "appear to be founded on a plan of mine, which, after several years of study and negotiation, had been approved by the Committees of both Houses before the accession to office of the present First Commissioner." This letter gives Mr. Barry's account of further transactions in connexion with this plan, including the approval of the plan by a forerunner in office to Mr. Ayrton, and Mr. Barry's instructions to make working drawings for the whole design, as well as the improvement of the Ladies' Gallery. "It has been with some surprise that I have observed that the plan recently laid before the Committee, and now submitted to the House, has apparently been copied in principle from my original plan, without any mention to the Committee of the circumstance." Mr. Barry then criticizes this alleged adaptation of his plan. This letter was replied to in a manner which we commend to those who require models for official discourtesy. "I am directed," writes Mr. G. Russell, "to acknowledge," &c., "and to state that, without admitting the accuracy of your remarks, the First Commissioner declines to enter into any discussion with you respecting the proceedings of this office." It appears that Mr. Barry, having heard that eminent artists had been consulted respecting the Central Hall, offered to meet them in consultation, and "remarked" on his exclusion from deliberations on questions affecting his own unfinished designs, "which affect the appearance of the Palace in so great a degree that the opinion of an architect upon them might seem to be especially required." In reply to this, Mr. G. Russell, whose ill-luck in being employed on such tasks as these every gentleman must deplore, repeats the offensive announcement we have just quoted, and adds the following curiously gratuitous insult: The First Commissioner "is of opinion that no public advantage would result from associating you with the Committee of Artists who have been good enough to undertake inquiries with which, it appears to the First Commissioner, you have no concern." A reply to this epistle follows, which shows that, while the artist is capable of defending himself, he is not disposed to play his antagonist's game. Mr. Barry lately delivered to the Office of Works the drawings made by his father for the Houses of Parliament: a selection from these was made, and instructions given for returning the remainder to him.

It does not appear that Thorwaldsen's sculptures are highly prized in the Art-market just now, whatever may be their intrinsic merits, or the opinions held of them by artists and critics. Messrs. Christie, Manson & Woods sold a sculpture by this artist on Friday of last week, among many specimens selected by Signor Castellani, of Rome and Naples, and therefore doubtless a genuine, if not a very fine, example. It was a Genius; and it sold for 75gs (Platt). On the same occasion, a square, altar-shaped pedestal, having rams' heads at the angles, festoons of flowers, draperies, &c., with an alto-relief of Minerva crowned by the Graces, sold for 165gs. (Attenborough),—likewise a pair of oviform vases of red porphyry, mounted with goats-head handles of ormolu, chased by Gouthière, for 295gs. (Williams),—a pair of Vases by Clodion, sculptured with Bacchanian subjects on each side in medallions, and festoons of vines, rams' head handles in high relief, the covers carved with acanthi and crowned with roses, signed and dated, 525gs. (Williams),—a Bust of a Girl, by Houdon, 255gs. (P. Davis),—a Group, by F. Paget, of five life-sized figures, an allegory of human life, 285gs. (Rhodes), and other objects.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday and Monday last, collections of pictures and drawings, the property of Messrs. Wilkinson and E. Radley. The following were the more remarkable lots. Pictures: A. Solomon, The Fox and Grapes, 157l.,—Mr. E. M. Ward, Dr. Johnson waiting in Lord Chesterfield's Ante-room, the original sketch for the large picture in the Vernon Gallery, 50gs.,—Mr. J. Danby, Carnarvon Castle, 31l.,—R. Billington, The Marriage Contract, 92l.,—Mr. G. B. O'Neill, Aunt Deborah's Pocket, 78l.,—J. Holland, Interior of Munich Cathedral, 38l.,—L. R. Mignot, Off Hastings, R.A. 1870, 31l.,—R. Hillingford, Tasso reading to Alfonso D'Este and his Daughter, 93l.,—Mr. T. S. Cooper, A Snow-Scene, with Sheep, 100gs.,—Mr. W. P. Frith, The Good-natured Man, sketch for the picture in the Sheepshanks Gallery, 59l.,—Mr. J. Pettie, The Tonsure, R.A. 1864, 63l.,—Mr. E. W. Cooke, The Evening Cloud, 66l.,—Mr. G. B. O'Neill, The Squire's Feast, 126l.,—Callcott, A Calm, 189l.,—C. Fielding, A small Landscape, 68l.,—W. Müller, A Welsh Interior, 68l.,—D. Cox, A Landscape, with Peasants and a White Horse, 78l.,—Turner, A View near Plymouth, 47l.,—C. R. Leslie, Charles II. and Lady M. Bellenden, 215l.,—Mr. E. W. Cooke, Venice, 183l.,—T. Creswick, Norwood, 120l.,—Mr. J. D. Watson, The Poison Cup, R.A. 1865, 126l.,—W. Müller, Coblenz, 192l.; Gillingham, 367l.,—Mr. Linnell, 'Across the Common,' 918l.,—C. Fielding, A Landscape, 814l.,—Mr. T. S. Cooper, A River Scene, 357l.,—J. Holland, The Tower of St. Lawrence, Rotterdam, 166l.,—W. Müller, The Port of Rhodes, 372l.,—J. Phillip, The Merry Heart, 278l.,—Mdlle. R. Bonheur, The Royal Mule, 372l.,—Mr. H. Wallis, A January Morning, R.A. 1869, 173l.,—Mr. F. R. Pickersgill, A Honiton Lace Manufactory, R.A. 1869, 173l.,—Mr. R. Redgrave, A Wood Scene, 168l.,—Mr. Holman Hunt, The Pot of Basil, 530l.; Il Dolce far Niente, 745l.,—W. Müller, The Opium Dealer, 640l.,—Mr. J. Herring and H. Bright, The Important Letter, 131l.,—Mr. C. Baxter and H. Bright, The Gipsy's Rest by the Way, 148l.,—Schlessinger, The Two Friends, 100 gs.,—Mr. V. Cole, A Clover Field, 138l.,—Mr. J. D. Wingfield, A folding Screen, painted with thirty-two subjects, 120l.,—Mr. W. Q. Orchardson, The Lady's Boudoir, 89l.,—Mdlle. Peyrol Bonheur, Early Morning in Brittany, 99l.,—Gainsborough, A Landscape, with Figures and Herds of Cattle, R.A. 1871, 63l., Drawings: G. Cattermole, The Romance of the Armoury, 61l.,—Mr. T. S. Cooper, A Cow and Sheep, summer, 73l.; Sheep in a Snow Scene, 87l.,—Mr. E. Duncan, Off Whitstable Harbour, 42l.; The Old Mill at Hale, 53l.,—Mr. B. Foster, Children by the Sea-Shore, 97l.; Haslemere, 115l.; Feeding Chicks, 78l.,—Mr. J. Gilbert, The Trumpet Call to Arms, 73l.; The Challenge, 126l.,—Mr. F. Goodall, In Brittany, the Old Story, 77l.,—Mr. E. Nicoll, Asking a Favour, 72l.

It is not necessary for us to do more than record the destruction, by order of the Commune of Paris, of the Column in the Place Vendôme. This was effected at 5.50 P.M. on the 16th instant. Whatever may be said of the political or sentimental significance of this event, it may be stated that the erection of columns, covered with sculptures which cannot be seen, is due to misapprehension of the original character of such memorials. Placed in the middle of a large square, it was impossible that the enrichments of the Vendôme Column could be studied, their art admired, and their historical significance appreciated. Roman columns of this sort were placed in small inclosures, smaller than that in which Wren erected the Monument of the Fire of London, and surrounded by galleries rising one above the other, by means of which the sculptured records could be seen. The statues on the summits were open to observation by the same means. The Greeks were far too subtle artists to erect such monuments.

It appears that Mr. G. G. Scott, having been employed to restore nearly all the cathedrals in England, and a very large proportion of the parish churches, is about to proceed with like operations upon a series of abbey churches. It appears also that St. Alban's Abbey Church needs substantial repairs, as well it may, and that thus an opportunity offers for gathering money to effect its restoration. The sum required is stated to be, for merely "necessary work," not less than 26,000l., while, for the "reparation" of the church, exclusive of all internal fittings, restorations of screens, tombs, &c., the estimate is 42,650l.—an apparently enormous amount,—exclusive of the architect's commission and other contingencies. We wonder what the church cost when it was new.

We learn from Madrid that a copy of a very scarce, if not unique, tract has been presented to the Academy by Don Adolfo de Castro, of Cadiz. The tract is entitled, 'El Pintor, by Diego Velasquez de Silva' (the famous Velasquez). Although said to be printed at Rome, about 1650, there is reason to believe it was issued from a Spanish press. The tract is the work of Alfaro, one of Velasquez's pupils, and its object seems to be to defend that painter, in answer to the charge of want of judgment in the selection and purchase of pictures for the Escorial. A reprint of this interesting tract is promised by the Academy of History.

At Turin a new journal on Art matters, entitled *Roma Artistica*, has been brought out by H. Löschner.

MUSIC

MUSICAL UNION.—Jaeil, last time, on TUESDAY, May 23.—Heermann, Violinist, from Frankfurt, with Bernhard, Waelfelghem, and Lasserre.—Quartet in A, Piano, &c., Brahms; Quartet in E flat, No. 10, Beethoven; Duo in D, Piano and Violoncello, Mendelssohn; Solos, Piano-forte, Jaeil.—Tickets, 10s. 6d. each, of Lamborn Cook & Co., and Olivier, Bond Street, and of Austin, at St. James's Hall.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. CUSINS.—FIFTH CONCERT, May 23, at St. James's Hall.—Schubert's Symphony C; Beethoven's Violin Concerto, Mdlle. Norman Neruda; Mozart's Adagio and Fugue for Orchestra; Italian Symphony, Mendelssohn. Vocalists, Madame Sinico and Mr. Bentham.—Stalls, 10s. 6d.; Tickets, 7s., 5s., and 3s. 6d. L. Cook & Co., 65, New Bond Street; Austin's Ticket-Office, St. James's Hall; Chappell; Keith; Prowse; and Hays.

Mrs. JOHN MACPARREN'S GRAND MORNING CONCERT. THURSDAY NEXT, St. George's Hall.—Mdlles. Liebhart, Edith Wynne, Banks, and Julia Elton; M.M. Gardoni, Reichardt, Maybrick, and Jules Lefort, Radcliff, Lazarus, Daubert, Ganz, Randegger, W. Macfarren, Bottesini, and other eminent Artists.

MR. WALTER RACHE'S SEVENTH ANNUAL ORCHESTRAL CONCERT, FRIDAY EVENING, May 26, Hanover Square Rooms.—Liszt's First Concerto, E flat, and 'Les Préludes,' Poème Symphonique d'après Lamartine (first time). Principal Violin, M. Strauss. Conductors, M. Daunreuther and Mr. Walter Rache. Vocalists, Miss Clara Doria and Herr Nordblom.—Tickets, 5s. each.—Lamborn Cook & Co. 65, New Bond Street; and at the Rooms.

HER MAJESTY'S OPERA.

MEYERBEER'S masterpiece, 'Les Huguenots,' has been revived—or rather, it should be stated, restored—at Drury Lane Theatre, under the vigilant supervision of the musical director, whose task, it appears, has been one of more than ordinary labour and difficulty, owing to the copies of the parts (used since Sir Michael Costa's secession from the Royal Italian Opera) being full of errors. The work had been actually executed for some time

without the mistakes being discovered. The opera is still curtailed to a vexatious degree. The amateurs who have heard the 'Huguenots' at the Grand Opéra in Paris have always regretted the excisions in the first and second acts, which are compressed into one in the Italian version. These "cuts" specially affect the characters of Nevers and Marcel, the former being reduced almost to a non-entity, and the latter being deprived of the reprise of the Lutheran Psalm in the finales. Raoul's scene in the ball-room, beginning with the 6-8 allegro in F minor, followed by the *minuetto maestoso* of Protestant nobles celebrating the union of Marguerite and Henri of Valois is omitted, with the appalling effect of the alarm-bell during the festivities. The hurried rush in of Raoul from the scene of massacre, and the powerful strains of the tenor calling his friends to arms and to vengeance, can ill be spared. The romance of Valentina, at the opening of the fourth act, in the mansion of Nevers, is also left out. The reduction of the score for the Royal Italian Opera met with the sanction, it is true, of Meyerbeer, who knew that it is the habit of people in London to arrive at the opera-house at a time when, in Paris, one-third of the 'Huguenots' would be gone through. The composer was remarkably pliant in adapting his works to the exigencies of localities, and of singers, too. Urbano the Page was a soprano originally. When it was deemed important to induce Madame Albini in 1848 to play the part, Meyerbeer, at the earnest request of one of his admirers and friends, transposed the music for her voice. Moreover, he composed expressly for her the popular air which the Page sings after the Chorus of "Baigneuses," and reduced the ballet-music of the Bohemians in the third act. But with all the defects of the actual adaptation, 'Les Huguenots' remains a pageant-opera of wondrous glitter and of the most intensely interesting and dramatic music. The cast calls into play not only singers of the highest class in expression and execution, but artists also, who must be endowed with no ordinary histrionic ability. The restoration at Drury Lane has been carefully and conscientiously effected; and, so far as orchestral and choral execution is concerned, it is the finest ever heard yet in this country, and is scarcely inferior to the palmy days of the Rue Lepelletier Opera-house, when Habeneck was orchestral chief, and Mdlle. Falcon, Mdlle. Dorus, and M.M. Nourrit and Levasseur, were in the original cast. As regards principals, those of Covent Garden in 1848, when the 'Huguenots' was first given in this country, with Madame Viardot, Madame Castellani, Mdlle. Albini, Signori Mario, Tamburini, Tagliafico, Polonini, Corradi-Setti, Mei, Rache, Lavia, have never been equalled. The artists who now sustain the leading characters at Drury Lane can generally be praised for their care, zeal, intelligence and energy; not one of them seeks materially to alter the text; they have studied their music well, and their interpretation is therefore even and exact. With the *Valentina* of Mdlle. Tietjens, the *Page* of Madame Trebelli-Bettini, the *Marguerite de Valois* of Mdlle. Murks, the *Marcel* of Signor Foli, the town is familiar; the *Raoul* of Signor Nicolini, the *St. Bris* of Signor Agnesi, the *Nevers* of Signor Sparapani, the Huguenot soldier of Signor Sinigaglia, are new assumptions. It would be unjust not to allude to M. Sainton and Mr. H. W. Hill amongst the violins,—to M. Lasserre, the chief violoncellist,—to Mr. White, the contra-basso,—to M. Waelfelghem, the viola,—M. Svendsen, the flute,—M. Dubrucq, the oboe,—Mr. Lazarus, the clarinet,—Mr. Watton, the bassoon,—M. Paquis, the horn,—Mr. Webster, the trombone,—and Mr. Phassey, the ophicleide,—for their special services on this occasion. The amateurs acquainted with Meyerbeer's intricate score will readily recognize the responsibility attached to the leading instrumentalists. M. Waelfelghem and M. Svendsen received marked signs of appreciation from Tuesday's auditory. The chorists sang capably the *orgie* of the nobles, the oath of reconciliation, the "ra-ta-plan" chorus, the scene of dissension in the Pré-aux-Cleres,

and the marvellous "Bénédict des Poignards." Among the new-comers, Signori Sinigaglia, Agnesi, and Nicolini, especially the two former, deserved the most praise. The French tenor seemed nervous, and more was expected from him in the septuor of the duel (one of the finest numbers in the opera) than he realized. He was expressive in the great love duet of the fourth act—one never yet approached in intensity; but Signor Nicolini uses his *false* too freely and indiscriminately. The dancing of Mdlle. Fioretti and Mdlle. Blanche Recois, in the Bohemian *pas*, excited strong tokens of approbation. On the whole, it can safely be affirmed that fresh vitality has been imparted to the 'Huguenots' by the admirable *ensemble* now secured for the work by the intelligence and watchfulness of the present conductor.

The north-east winds have affected the throats of Mdlle. Marimon and Signor Fancelli, who could not sing in the 'Sonnambula' last Saturday night, and were replaced therein by Mdlle. Murska and Mr. Bentham. Mdlle. Marimon will appear three times in the ensuing week. On Thursday, M. Gounod's 'Faust' took the place of the promised 'Sonnambula.'

ROYAL ITALIAN OPERA.

It has been too often the practice of leading singers to confine their repertory within the narrowest limits. The laudable ambition of Madame Patti, on the contrary, is to increase her list of parts, and her hearers may always rely on a novel reading, and a display of strong individuality. Above all, this accomplished artiste never presents herself before the public without being completely prepared for her work. She is always note as well as letter perfect, and so cleverly does she contrive to conceal her art, that she seems to be the "manner born." Her *Desdemona* will maintain her great reputation as a careful and conscientious artiste, possessing passion and power as an actress, and gifted as a singer with a sympathetic voice, and a facility of execution which defies all difficulties. The attributes of the delineation are grace, gentleness, elegance, and refinement. It is a veritable creation based on her own conception of the character, for Madame Patti can never have seen either Pasta, Malibran, Sontag, or Madame Viardot as *Desdemona*. With Grisi's impersonation Madame Patti is of course acquainted, but she has taken quite the opposite view of the Venetian lady, who loved the Moor for the dangers he had passed. The late Giulia Grisi gave the notion that if Otello ill-used his wife, she was capable of resenting bad usage, an interpretation evidently based on Pasta's notion of the fair Italian, in opposition to the Shakspearean description of her:—

A maiden never bold
Of spirit so still and quiet, that her motion
Blush'd at herself.

Madame Patti's version is the gentle one, — loving and confiding in the early scenes, pathetic and despairing when *Desdemona* becomes the victim of Iago's machinations. The vocal embellishments employed by Madame Patti were in the best taste, not exaggerated or overdone, and the *fioriture* emanated as it were naturally from the composer's themes. The *cadenzas* in the 'Willow Song' are those of Rossini, who has evidently written them within the best notes of her voice. There was seemingly no redundancy of ornament — the best evidence of their being appropriate. While we can bestow unqualified praise for the *prima donna*, it is impossible to extend the eulogium to the other artists in the cast. The only one whose singing, as regards style, can be pronounced to be unexceptionable, was Signor Bettini, who was the *Roderigo*; but the hard quality of his voice made him unable to impart charm to the music; and the part has some charming subjects, scarcely secondary to the powerful strains assigned to Otello. Rubini cannot be forgotten in Rossini's *tirades*. The Otello of Signor Tamberlik was rendered remarkable by his admirable delivery of the recitatives, as well as by his fine chest-notes, extending to the *c sharp*, which so astounded his auditories. But the *ut de poitrine* will no more

make a Rossinian Otello than one swallow will make a summer. Since Signor Mongini played the part last season at Drury Lane, his method has become more and more vicious. His once splendid voice has deteriorated in quality to such a degree, that in the *forte* passages, which are *fortissimo* with him, his singing is mere shouting and howling. He seems to have lost all command over his organ, and his extravagance and exaggeration bordered on caricature. Signor Graziani was infected with the violence of his colleague, and he was quite as boisterous in Iago's scene with Otello. Evidently the Rossinian *roulades* are now within the powers of execution of but very few artists. The composer would have been puzzled at times to recognize as his own music the *ensemble*, vocal and instrumental, of the representation of Friday, the 12th inst. Signor Vianesi, the conductor, has not the faculty of developing the dramatic parts of a score, so as to impart light and shade to the various parts; he has no notion of the gradations of sound necessary to secure the Rossinian *crescendo*. He confuses the executive by a bad habit of pointing with his left hand either to the artists, or the stage, or to the instrumentalists right and left, in order to indicate the moment of attack, but as his finger sometimes only catches the eye of the player or singer, after the attack has been duly or unduly made, uncertainty and bewilderment arise; and Signor Vianesi is not gifted with presence of mind and *sang-froid* enough to assist the artists when contrarieties occur, as they will do. The deterioration of tone in the stringed instruments is strongly shown in the Rossinian florid instrumentation. That the chorists should sing out of tune cannot be wondered at, considering the calls on their physical powers five nights in the week besides rehearsals.

There has been the *début* of a new *prima donna* in Madame Fabbri, from Frankfort, as *Donna Anna* in 'Don Giovanni.' The new-comer has energy and stage experience, but she has arrived here too late in her career to fill the place of her predecessors in the grand parts. Madame Miolan-Carvalho has successfully re-appeared in *Marguerite* ('Faust'). Madame Lucca sang *Zerlina*, in 'Fra Diavolo,' last Tuesday. She has, however, not recovered yet from her cold.

CONCERTS.

THE director of the Musical Union, if essentially conservative in his *répertoire*, is liberal in the introduction of artists. The casts for the works are constantly changed—good and sound policy, as it enables amateurs to study and appreciate the different readings of executants. The assertion of the late Thalberg, that the identity of a pianist can be established by his touch, is perfectly true. M. Alfred Jaell is now Mr. Ella's lion pianist, for whom he claims the merit of a supple expressive touch, that imparts a thousand charms to music, which fails to make much impression in the hands of technical executants. Without discussing the question whether the *Record* of the Musical Union is justified in premature criticism of the artists who play at the *Matinées*, we may say the remarks of the director are just. There is an excess of technical exactitude. Metronomical pianists are very monotonous and tiresome; their dry, hard, and precise interpretations pass muster under the plea of fidelity in rendering the scores of the masters. But earnestness and enthusiasm in execution are most welcome, even if a few chords may now and then be wrongly struck. The poetical pianist will always please more than the rigid performer, who has no heart or soul for his work, but who is provokingly cold and correct. The scheme of the 16th comprised Beethoven's Quartet, No. 3, Op. 18 in D, Haydn's Quartet in C, No. 57, Schubert's Trio in B flat. The executants, besides M. Jaell, were Signor Sivori, whose refined playing, exquisite intonation, and perfect execution are as remarkable as ever, and MM. Otto Bernhardt, Waefelghem, and Lasserre.

At the second of the Italian Opera Concerts at the Crystal Palace, on the 13th, the singers were Mesdames Tietjens, Sinico, Bauermeister, Trebelli-Bettini, Signori Nicolini, Sparapani, and Foli, from Drury Lane, and Mdlle. Sanz, from Paris.

Mr. A. Sullivan's part-song, "O hush thee, my baby," was sung by the choir. Herr Manns conducted the overtures to 'Der Freischütz' and 'Semiramide.' The most telling number of the programme was the powerful interpretation of Mendelssohn's 'Lorely' *finale* to his unfinished opera, by Mdlle. Tietjens.

M. Gounod ably conducted the orchestra at the concert of M. Delaborde, the pianist, in St. James's Hall, last Saturday afternoon. M. Delaborde is a clever performer; he displayed his powers of execution in works by Dr. Liszt, Chopin, Schumann, Mendelssohn, and Beethoven, and joined M. Sainton in a duet by Schubert. On the same day, Mdlle. Bondy, a pianiste, had a *matinée* at the Hanover Square Rooms,—fearlessly, but not audaciously, attacking the pianoforte compositions of Bach, Weber, Mendelssohn, Chopin, and Rubenstein. A violin and pianoforte duet, by Herr Bargiel, was introduced, but was long and uninteresting. Herr Ludwig (pupil of Herr Joachim) was associated with Mdlle. Bondy in this work. The singing of a new tenor, Mr. J. W. Turner, exhibited signs of promise. Miss Banks was the soprano. M. Lazarus, our best clarinet-player, also joined Mdlle. Bondy in a duet.

The performances of the Band of the Royal Belgian Guides at the Royal Albert Hall, last Saturday, were applauded by an appreciative audience.

Haydn's 'Creation' was given for the second time at the Royal Albert Hall, by the Sacred Harmonic Society, on the 17th inst. Sir Michael Costa was the conductor. The principal singers were Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Mr. Lewis Thomas.

Under the direction of Madame Haydée Abrek, a series of musical *soirées* by lady artistes has been commenced in St. George's Hall. The singers in the programme of the opening concert, on the 16th, were, Mesdames Haydée Abrek (who also declaimed Racine's 'Songe d'Athalie'), De Lys, Blanche Gottschalk, Calderon, Sanz, and Brusa. The solo instrumentalists were, Mdlles. Carreno and Clara Gottschalk, piano; Mdlle. J. Claus, violin; Mdlle. de Katow, violoncello. No lord of the creation is to be permitted to join in these *soirées*.

At the State Concert at Buckingham Palace, on Monday night, the programme was opened with the 'Ray Blas' Overture of Mendelssohn. The chorus sang the Prayer from Rossini's 'Moise,' and "The Lord be a lamp" from the 'St. Peter' of Sir Julius Benedict. Mozart's quintet from the 'Così fan tutte,' "Di Scrivermi," was sung by Mesdames Adelina Patti, Trebelli-Bettini, Signori Bettini and Bagagiolo, and Herr Stockhausen. The other items in the scheme were familiar ones, by Mozart, Beethoven, Schubert, Sir Henry Bishop, Donizetti, Rossini, Meyerbeer, Verdi, Alary, and Gounod. Mdlle. Tietjens was also one of the singers. The English artists were Mr. John Thomas, the harpist, and Mr. W. G. Cusins, the conductor. The band and chorus, 160 strong, were selected from the two Italian Opera-houses, the Philharmonic and the Sacred Harmonic Societies.

In order that musical history may be accurately written, it must be recorded that Mr. Sydney Smith's second pianoforte recital took place on the 17th inst., the performance on the 2nd having been the first of the series.

M. AUBER.

LAST Monday we received from Paris the news of the death of Auber, who died in his house in the Rue St. Georges on the 13th inst., whilst the Communists were pulling down the mansion of his near neighbour and intimate friend, M. Thiers. It is affirmed that the venerable musician, who had not quitted his residence during the siege of Paris by the Germans, and who never lost his spirits during that eventful period, was so saddened by the civil war that he ceased to care for life, and at last refused to take ordinary nourishment, preferring to leave a world by the distractions of which he was sickened. He had even lost his affection for his beloved Erard, an

ancient pianoforte of 4½ octaves, on which he had for nearly threescore years struck the chords which have vibrated through the world. To follow minutely the career of the acknowledged chief of the French Opera school,—of the composer who was the real representative of National Art at the Salle Favart, to give any analysis of some fifty operas, which he composed between 1813 and 1868,—to canvass his acts as Principal of the "Conservatoire,"—to describe the fascinating manners of this polished Parisian of the old school,—to narrate the innumerable anecdotes of his witty sayings, and to particularize his numerous acts of kindness and benevolence during his long career, would be an impossible task within the limits of an obituary notice in the *Athenæum*.

M. Auber was born at Caen, on the 29th of January, 1784; he was the son of a printseller, and was intended for commercial pursuits. He was for a short time a clerk in a merchant's counting-house in London; but he had studied the pianoforte as an amateur, and mercantile matters were not to his taste. He returned to his beloved Paris, never more to leave it. His first essays in composition were Romances for the voice. He next composed for a violoncellist, M. Lamare, solos for the instrument; and this experience led to a violin-concerto, which was played at the Conservatoire Concerts by M. Mazas, and which has been heard in London, executed by M. Sainton. His early trial of opera was for amateurs; the piece first launched by him was 'Le Séjour Militaire,' in 1813, written for the Salle Favart; and he did nothing again until 1819, when ill-success attended his 'Testament et les Billets-Doux.' Auber was unlucky in his first librettist, M. de Planard. When he coalesced with Scribe and Mélesville, in 1823, in the three-act opera, 'Leicester,' the tide turned in his favour. He was still more fortunate with 'La Neige,' and his triumph with the 'Maçon,' in 1825, was most pronounced. Auber, after working with Scribe and Germain Delavigne, entered into an alliance with the former; and from the date of this union the names of Scribe and Auber became celebrated throughout Europe. A brief summary of their joint doings will convey a notion of the popularity of the majority of their productions and of the failure of some out of the long list. For the Grand Opéra they produced 'La Muette de Portici,' 1828; 'Le Dieu et la Bajadère,' 1830; 'Le Philtre,' 1831; 'Le Serment,' 1832; 'Gustave,' 1833; 'Le Lac des Fées,' 1839; 'L'Enfant Prodigue,' 1850; 'Zerline,' 1851. For the Opéra Comique, 'Fiorella,' 1826; 'La Fiancée,' 1829; 'Fra Diavolo,' 1830; 'Lestocq,' 1834; 'Le Cheval de Bronze,' 1835; 'Actéon,' 'Les Chaperons Blancs,' and 'L'Ambassadrice,' 1836; 'Le Domino Noir,' 1837; 'Zanetta,' 1840; 'Les Diamants de la Couronne,' 1841; 'La Part du Diable,' 1843; 'La Sirène,' 1844; 'La Barcarolle,' 1845; 'Haydée,' 1847; 'Marco Spada,' 1850; 'Manon Lescaut,' 1856; 'La Circassienne,' 1861; 'La Fiancée du Roi de Garbe,' 1864. Scribe in the few above-cited works was aided by M. de Saint-Georges, M. Mélesville, M. Germain Delavigne, and M. Mazères. Auber's last opera, and a charming work it is, as fresh and melodious as the efforts of his earlier years, was produced at the Opéra Comique, on the 15th of February, 1868. It was entitled 'Le Premier Jour de Bonheur,' and the libretto was by MM. D'Ennery and Cormon. The enthusiasm of the audience for the patriarchy will not easily be forgotten by the amateurs who were present on that interesting occasion. Auber has composed music for two ballets, founded on his operas 'Marco Spada' and 'Le Cheval de Bronze.' The last-mentioned work, it must be remarked, was the foundation of the Offenbach school, which Rossini was wont to imitate so humorously with one finger on the pianoforte. Auber worked once, in 1831, in the opera of 'La Marquise de Brinvilliers,' with Cherubini, Carafa, Batton, Berton, Blangini, Boieldieu, Paer, and Hérold, all of whom he survived. The qualities of grace, elegance, spontaneity, originality, have been cheerfully conceded to Auber by all critics, however adverse; but power and passion and grandeur were attributes which it is denied

that he possessed. This, to a certain extent, is true: Auber's music was essentially gay and vivacious, coquettish and fascinating. He was not a Raphael, a Michael Angelo, or a Rubens in music; but he was a *genre* composer of the first class. In 'Masaniello,' however, he did attain breadth of effect and grandeur; and his Prayer, extracted from an early Mass, is unsurpassed for devotional intensity. His orchestral Preludes rank with those of the first masters. In the 'Domino Noir' and the 'Diamants de la Couronne' his melodious inspirations were manifested in the highest degree. There is in all his music piquancy and picturesqueness. The forms are his own; the type is his own creation. Imitators have abounded; but Auber's *esprit* is not to be copied, for it was in his nature. He conveyed in notation what he could so brilliantly express in conversation. He was a charming *causeur*; he had his *mot* and his epigram always ready. His cynicism was cheerful, not bitter. Those who have had the good fortune to listen to a passage-at-arms in art between Auber, Rossini, and Meyerbeer, in the presence of the celebrated Berryer, can recollect the totally distinct characteristics of the Frenchman, the Italian, and the German. The familiar face of Auber, walking on the Boulevard des Italiens, will no more be seen. His works will survive and perpetuate his name as a Musician; his acts of kindness will be remembered, and cause his memory to be respected as a Man.

Musical Gossip.

It is not impossible that in the autumnal season German opera may be again imported into this country, but this time with a view to test the quality of Herr Wagner's compositions, executed under the composer's direction. Should this scheme be realized, Herr Wagner may rely on a fair and impartial hearing. London is not likely to make the mistakes which attended the first performance of Beethoven's symphonies and of Meyerbeer's operas. It is always better to settle disputed questions; and if the 'Tannhäuser,' 'Lohengrin,' and other works of Herr Wagner, can be adequately mounted here, both professors and amateurs will be enabled to pronounce judgment on his new theories for the lyric drama. The position and popularity of Herr Wagner at the present period in Berlin would alone entitle him to every consideration, should he decide upon visiting London for the second time. The German papers, in giving a list of forty-two operas and 162 representations, given between April and August, 1870, state that four of Herr Wagner's works were performed sixteen times, namely, 'Lohengrin' six times, 'Tannhäuser' five times, the 'Meistersinger von Nürnberg' four times, and 'Rienzi' once. Meyerbeer's operas were given twenty times, Mozart's sixteen times, Rossini's eleven, M. Gounod's nine, Spohr's eight, Weber's eight, Verdi's nine, Donizetti's seven, Beethoven's 'Fidelio' nine times, Gluck's works six, Méhul's two, Lortzing's four, M. Ambroise Thomas's four, Bellini's three, Herr Flotow's three times, Halévy's twice, Kreutzer and Nicolai once each. Two new operas were produced during the above specified period—the 'Zieten-Husaren' of Herr Schulz, given four times, and Herr Hopffer's 'Fritjof,' played also four times. These figures must not be disregarded; the rotation stands numerically: Meyerbeer, Wagner, Rossini, Beethoven, Verdi, Gounod, Spohr, Weber, Donizetti, Gluck, &c.

The programmes of pianoforte recitals may be either ideal or real, classical or commonplace, imaginative or descriptive. If Mr. Sydney Smith seeks to make his hearers realize 'Eloquence' in one of his pieces, or to convey to them the notion of 'Fairy Whispers,' he is more practical when he tries to ring the changes on 'Fairy Bells,' or to sprinkle his auditory with 'Le Jet d'Eau.' Mr. Francesco Berger is more realistic; he has been deeply impressed with the "Nigger Melodies," and he therefore has a pianoforte piece descriptive of 'The Banjo Revel' as his *cheval de bataille*. His "Banjo" has, however, a formidable

rival in Mr. Schalkenbach's "Orchestre Militaire and Electro Zither," at the concerts of the veritable Christy Minstrels.

M. OFFENBACH's 'Barbe-Bleue' has been produced at the Alhambra Theatre, the chief singers being Mesdames D'Este, Albertazzi, Aynsley Cook, Messrs. J. Rouse, Perrini, Hill, Carlton, Kellar, and Beverley. The orchestra is good, and the *mise-en-scène* splendid. There were some curtainments of the score, which were advantageous.

MR. CORNEY GRAIN, at the Gallery of Illustration, has shown himself to be an able successor in the peculiar line of musical illustration of Mr. John Parry. The new sketch, 'The Fancy Fair; or, Woman's Rights and Man's Wrongs,' introduces some amusing characters, some of whom figure as reformers of our social system, whilst others bore society with their imaginary accomplishments. Mr. Corney Grain's imitations of amateur singing are certainly not caricatures.

BOGOTA, the metropolis of New Granada, far in the interior of Columbia, has the benefit of an Italian opera, under the direction of Signora Thilier. The season began with the 'Barbieri,' and there is a promising repertory.

At the Italian Opera of Calcutta, 'Lucia' has been given for the benefit of the *prima donna*, Signora Coy. The Calcutta papers, while calling attention to the fact that Signora Coy receives no remuneration for her services during the season except what may be obtained by her benefit, suggest that the *habitués* should do what is done in some of the great European cities, and should send an *honorarium* to the *bénéficiaire* over and above the mere price of a ticket. How glad would London impresarios be if such a mode of payment of their *prime donne* existed!

DRAMA

LA COMÉDIE FRANÇAISE.

A STRIKING contrast to the comedies which usually find favour at the Théâtre Français is offered by the 'Mdlle. de Belle-Isle' of Dumas. This play has none of the stately and somewhat severe graces the imagination associates with the mention of the 'Comédie Française,' but is gay enough for the Variétés, and piquant enough for the Palais Royal. Its performance inspired unusual interest, and the audience it attracted was the largest yet seen at these entertainments. The representation was satisfactory, although it was impossible not to regret the absence of M. Delaunay, whose acting in pieces of this class is the best obtainable. M. Bressant makes an admirably stately and dignified *Richelieu*, but is so complete and accomplished a gentleman that it is difficult to believe him guilty of the rascally intrigues with which he is associated. Nothing but youth can carry off such insolence and debauchery as Richelieu exhibits. Offences on the stage, as in real life, are readily pardoned in a gay young scamp sowing broad-cast his wild oats. But a middle-aged libertine can never make an attractive hero of comedy. On the whole, the entire performance of 'Mdlle. de Belle-Isle,' admirable as it was in many points, failed a little in its overstateliness. It was too earnest throughout. There wanted the Arcadian touch in the performance which makes the whole comedy as light and effervescent as champagne. This objection stated, full praise may be accorded for the sustained and equal beauty of the interpretation. The scenes between *D'Aubigny* (M. Febvre) and *Gabrielle* (Madame Favart) in the later acts were exceedingly touching. M. Chéry was the *Duc d'Aumont*—le gentilhomme le plus débaillé de France,—and Madame Marie Royer the *Marquise de Prié*.

'L'Aventurière' of M. Augier was given on Wednesday last, with M. Coquelin in the part of *Don Annibal*, the Spadassin brother of the heroine. M. Coquelin's performance is full of life and colour, and has remarkable spirit and drollery. To say that it is inferior to the impersonation of M. Regnier, the most finished and accomplished of

French comedians, is scarcely to detract from its claims to admiration. The vulgar familiarity of Don Annibal could not be better conveyed, and the martial strut and swagger were inimitable. M. Bressant made a most soldier-like *Fabrice*, M. Chéry was admirable as *Monte Prade*, and M. Boucher and Madame Marie Royer presented with much grace and distinction the two young lovers, *Horace* and *Célie*. For Madame Favart, however, the triumph was reserved. In *Clorinde* Madame Favart finds a part that might have been written expressly for her. The assumed tenderness with which the adventuress watches over the man who has fallen into her meshes, and the sense of apprehension she exhibits on the arrival of *Fabrice*, were equally fine. Not, however, until the scene of her complete subjugation by the invective and menace of *Fabrice*, did her full power reveal itself. Quite electrical was the effect of the cry uttered by the cowed and abject woman, who shrunk appalled at the storm of contempt she had aroused in the mind of the one being capable of inspiring her with a profound and disinterested attachment. This is the finest impersonation Madame Favart has yet presented. 'L'Avare,' 'Le Misanthrope,' and 'Tartuffe' have been given. A very charming feature in last Saturday's entertainment was the rendering of De Musset's 'La Nuit d'Octobre,' with Madame Favart as the *Muse*, and M. Delaunay as the *Poet*. An exceedingly powerful impression is caused by the sight of the pale weary poet leaning on the table in a mood compounded half of weariness and half of despair, while behind him stands erect and inspired the genius and consolation of his life. M. Delaunay's appearance in this character bears a strong resemblance to the likenesses of the poet we are accustomed to see. The verse, it is needless to say, was spoken with extreme delicacy, purity, and effect.

HAYMARKET THEATRE.

MR. BYRON'S drama, 'An English Gentleman; or, the Squire's last Shilling,' was produced on Saturday last at the Haymarket Theatre, and afforded opportunity for the re-appearance of Mr. Sothorn after his short but severe illness. The piece, which is new to London, has been frequently played in the country, Mr. Byron first, and subsequently Mr. Sothorn, having enacted its hero in many large towns in England, Ireland, and Scotland. It is a thin and hastily-written play, which yet seems destined to obtain a considerable popularity. Its defects are those which mark Mr. Byron's recently-produced works. These all seem written to meet some emergency, and lack both solidity and finish. They remind one of modern furniture, shining much and looking particularly attractive and gay, but likely to crack and give way when used. This is especially regrettable, since there is genuine merit in Mr. Byron's ideas and in a portion of his workmanship. If he would write one play where he now writes three, he might yet make himself a name. Such productions as 'An English Gentleman,' however loud the laughter they may excite, are doomed from their birth, and are sure to be forgotten directly the occasion which has called them forth is over. Comedy-drama, the name assigned by the author to the play, describes fairly enough its character. It presents comic scenes and personages, with a slight infusion of melo-dramatic incident. Though described as in four acts, it is, in fact, in three acts and a prologue. The prologue discloses Grindrod, a miser, living upon the earnings of his daughter, Rachel, who possesses a marvellous capacity for copying handwriting. A man named Brandon, steward to the Chukles estates, presents himself with a carefully-concocted scheme of villainy. The present Squire Chukles inherits the property in consequence of the previous owner, his uncle, having died intestate. A will forged by the cunning hand of Rachel, and bequeathing the money to some other relative, will, Brandon thinks, enable the conspirators to extort large sums as hush-money. Ingenious as this scheme seems, it fails to benefit its concoctors. When the action of the play commences, Charles Chukles is

seen in the height of his prosperity, and, it must be added, of his worthlessness and cowardice. He has been present at a feast given by his tenant, and has just informed the girl to whom he is betrothed, Polly Greville, a farmer's daughter, that she is so much beneath him in rank that he does not feel bound or disposed to keep his promise of marriage to her. Adversity, however, or even its menace, exercises a beneficial influence upon him. Brandon comes to him with the will by which he is disinherited, and offers, for a bribe of twenty thousand pounds, to destroy it. Instead of listening to the proposal, Chukles snatches the will from the hands of the steward, admits its genuineness, and passes it to his cousin Gresham, a young lawyer, whom it benefits. For this act of self-denial he is rewarded by finding his suit to Malvina Logwood, which her mother, Lady Logwood, had been anxious to promote, is at once thrown over, and by seeing himself compelled to leave the house so long his home, but now the possession of his ungrateful dependent. When men of position fall, they display in fiction "an alacrity in sinking." The squire, accordingly, is seen in the second act occupying disreputable chambers, exercising the most precarious of street callings, and wearing a costume at which a professional tramp might turn up his nose. But his degradation serves a good purpose. It shows him first the truth and sincerity of the slighted Polly Greville, and next brings him the acquaintance of Rachel Grindrod, and thus becomes the means of his restoration to wealth and honour. Lounging outside the door, he is chosen by Brandon to carry into the miser's room a heavy portmanteau. In this are the products of systematic plunder of the Chukles' property. A little pressure gets from the rascal a confession of his misdeeds, together with a real but rather superfluous will, which has been found. In the last act Chukles returns to his estates to administer rewards and punishments. On improbabilities in this story we do not dwell. There is, however, the very serious drawback from the interest of the whole that all the characters are outside our sympathies. The hero is not a fool, as the author intended to represent him, but a miserable sneak. There is a want of delicacy about his behaviour to Miss Greville, which is only equalled by that young lady's behaviour to him. There is, in fact, no character in the piece for whom the slightest respect or interest is felt. Malvina is false, and Rachel Grindrod, in whose behalf a strong appeal is made, is a criminal. There is some point in the dialogue. This, however, was most successful when Mr. Byron had written most obviously down to the capacities of his audience. The secret of the popularity of the piece is found in a certain spirit or "go," in which Mr. Byron's works are never deficient. This is powerful enough to save the feeblest from downright failure and to raise the best into absolute popularity. A very warm reception was accordingly awarded 'An English Gentleman'; and there seems every reason to anticipate for it a prolonged lease of public favour. Mr. Sothorn's acting as *Charles Chukles* is exactly like that he has given us again and again. It is Lord Dundreary minus the external eccentricities. The range of Mr. Sothorn's acting has been shown. Within certain limits he is admirable in ease and quietude. As the present character does not extend beyond these, his representation of it was effective. None of the other characters call for special notice, except, perhaps, the *Rachel Grindrod* of Miss Fanny Gwynne, which was a careful and conscientious piece of acting.

VAUDEVILLE THEATRE.

DURING the absence of what may be called the comedy portion of the Vaudeville company, which is about to give performances of the 'Two Roses' at various country theatres, the burlesque and farce portion is having a carnival. Two farces and a burlesque were accordingly produced at this theatre on Saturday last. Of the first-named, it is sufficient to say that both were by Mr. F. Hay, and that both were of the rather boisterous order now in vogue; they were respectively entitled 'A Fearful Fog'

and 'Bubble and Squeak.' The burlesque is by Mr. Byron; and is, negatively at least, an improvement upon recent pieces of the same description. It has the pleasantly rhythmical title of 'The Orange Tree and the Humble Bee'; or, the Little Princess who was Lost at Sea, and is founded on 'L'Oranger et l'Abeille' of the Countess d'Aulnoy, which has previously supplied Mr. Planché with the subject of a burlesque. Very little adherence is paid, however, to the original story, and scenes and characters not to be found in the agreeable fairy-tale are freely introduced. There is some point in the lines, and some of the verbal pleasantries introduced are fairly effective. What is most satisfactory is, however, the absence of the vulgarity that seemed likely at one time to reduce burlesque to a position of absolute infamy. On Miss Power, Miss Newton, Mr. James, Mr. Thorne, and Mr. Fenton, falls the weight of the representation.

PRINCESS'S THEATRE.

'THE CLANDESTINE MARRIAGE,' a comedy founded, by Colman and Garrick, upon Hogarth's plates of 'Marriage à la Mode,' has been revived at the Princess's Theatre, with Mr. Phelps in the character of *Lord Ogleby*. This is a clever and curious piece, singularly devoid of incident during four acts, but leading at the conclusion to a very complicated and amusing situation. It owes its success, however, less to the merits of plot or dialogue than to the favour with which the character of *Lord Ogleby* has been received. *Lord Ogleby* is undoubtedly one of the most genuine types of humour that eighteenth-century comedy has produced. It is said in 'The Biographia Dramatica' to have been founded on a character named *Lord Lavender*, introduced in 'False Concord,' a farce by the Rev. James Townley, once master of Merchant Taylors' School. This piece was produced at Covent Garden on the 20th of March, 1764, and 'The Clandestine Marriage' did not appear until almost two years later (Drury Lane, Feb. 20, 1766). Further inquiry would probably show a still more remote parentage for the character. It seems likely that both pieces are taken from a foreign source. The intrigue of 'The Clandestine Marriage' is quite like that of an Italian or a Spanish comedy. King, the original exponent of *Lord Ogleby*, obtained great celebrity in the part, which, according to Tate Wilkinson, was his masterpiece. Garrick, however, according to the same authority, said, "King certainly has great merit in the part; but it is not *my Lord Ogleby*." Since the time of King, Terry, Lovegrove and Farren have attained celebrity in this character. Mr. Farren's first appearance as *Lord Ogleby*, at Covent Garden, and his retirement in the same part, is still remembered by play-goers. Mr. Phelps conveys successfully the traditions he has inherited, and presents a striking picture of the gallant high-spirited and princely, if decrepit, old nobleman. *Lord Ogleby* is not a laughing-stock. His infirmities are those to which human nature is prone, and the slight ridicule attaching to his love-making is more than compensated for by his liberality, his kindness, and his general culture. His behaviour to the distressed heroine, whether he presents himself as her lover or her protector, is equally praiseworthy. His speeches, amid their exaggeration of compliment, have remarkable point. What, for instance, can be better in its way than his assertion of his epicurean code?—"Beauty to me is a religion, in which I was born and bred a bigot, and would die a martyr." Mr. Phelps's acting is quite free from exaggeration, and his bearing has more courtesy and refinement than we are accustomed to see in parts of this class. Canton, the extravagant Swiss valet of his Lordship, of which Baddeley, Wewitzer and Farley were the best-known exponents, was given after the conventional style by Mr. Moreland. Mr. Barrett was *Stirling*, Mr. Charles Brush, Miss Rose Leclercq *Miss Stirling*, and Mrs. E. Power *Mrs. Heidelberg*. The part of *Miss Stirling* was formerly played by Mrs. Glover. Miss Rose Leclercq gave a highly spirited and clever presentation of it. The entire performance was above

the average of similar revivals. The remarkable epilogue, a play in itself, was not given.

MR. TOM TAYLOR'S PLAYS.

MR. TOM TAYLOR fails to see the ground upon which I stand. I am ready to believe that of the "hundred plays, more or less" which he has given to the stage, those with which I am unacquainted are original. I maintain, however, that of those which are known to the public the larger proportion "owes something to somebody other than himself." Mr. Taylor is almost singular among dramatists for producing work which bears a resemblance to that of others. As to his play 'Payable on Demand,' I have already taken his word that he had not seen a German play with the same motive and cardinal incident when he wrote it. I am even ready to admit that 'The Rise of the House of Rothschild,' known to most middle-aged playgoers, was unknown to him. As to M. Cormon, I did not hint that the pieces named were taken from plays by M. Cormon. What I intended to say was, that M. Cormon himself might have "suggested the subject," just as Mr. John Lang "suggested the subject" of 'Plot and Passion.' What Mr. Tom Taylor calls "suggesting a subject," however, Mr. John Lang calls "joint-authorship." In Lang's Preface to 'The Secret Police; or, Plot and Passion' (1859), I find these words:—

"The reader is requested to observe that the story of the 'Secret Police; or, Plot and Passion' is not taken from the play of 'Plot and Passion' (of which the author of these pages is the joint-author with Mr. Tom Taylor), but that the play 'Plot and Passion' was dramatized from the story."

If, however, Mr. Lang was not Mr. Taylor's collaborator—who was? The name of Mr. Taylor's partner in fame does not appear on the title-page of the play, which, in the Museum Catalogue, is described as "an original drama, in three acts, by Tom Taylor, Esq." Mr. Taylor gets the credit due for its composition; and if it were hereafter to become a noted piece, no one would believe that the author of "a hundred plays, more or less," to whom it is ascribed, was not the sole author.

Mr. Taylor takes me to be "practically ignorant of theatrical matters." I find Mr. Taylor is right. I never before could have conceived that a man who translates or transforms a piece from the French had the right to call that piece his. Yet Mr. Taylor, "practically acquainted with theatrical matters," tells me I am wrong. Henceforth I am to suppose that if Mr. Emden brings Mr. Taylor a French play to translate and adapt for a theatre that the play is to be described as "a new play by Tom Taylor, Esq." Why does not Mr. Taylor translate the *Iliad* and describe it as "a new poem by Tom Taylor, Esq." Mr. Taylor tells me he is innocent of all knowledge of play-bills till after they are printed. Thus, I am to suppose that when he produced "'The House or the Home'" by Tom Taylor, Esq., he did not think it his duty to announce the play as "by Octave Feuillet," because to those "practically acquainted with theatrical affairs," a "new play by Tom Taylor, Esq." meant an original drama by a French author? When 'The House or the Home' appeared, a correspondent of the *Critic* indicated its source; but Mr. Taylor was "innocent of all knowledge of the play-bills" that had described him as author. However, when he printed his play, he was good enough to admit that the comedy was a "free translation from Octave Feuillet's 'Péril dans la Demeure.'" I find other dramatists do not adopt Mr. Taylor's principle. I recollect that when Dr. Westland Marston produced 'A Hero of Romance,' he described it on the play-bills as "by Octave Feuillet, revised by Westland Marston," although two-thirds of the play were altogether original. The same dramatist announced 'Donna Diana' as "adapted and partly written" by himself, although he did more for it than Mr. Taylor did for the French play, which was announced as "'The Ticket-of-Leave Man:' a new drama of every-day life, by Tom Taylor, Esq." I don't know what to say to Mr. Taylor except that he is very original. Q.

P.S.—I find Mr. Taylor has an ally in Mr. Charles Reade. In a playful letter of his I see he calls me a shrimp and a minnow. I shall not discuss the question at issue with such a writer; but, as I find he has made my article on Mr. Tom Taylor the occasion for a eulogy of Mr. Tom Taylor's current drama, I have a word for him.

In referring to my phrase "brutal realism," as applied to the nightly roasting of Mrs. Rousby in Long Acre, Mr. Reade says: "No Frenchman was ever the hog to comment on the same situation in a similar spirit." Now, when Madame Rachel was burned, as Mrs. Rousby is burned, the most eminent French critics—or, as Mr. Reade would call them, the most eminent French critics—used terms almost equivalent to mine. I will refer him only to one:—

"Pitoyables grimaces, ce bûcher, ce bourreau, ce peuple de quatre assistants, cette bûche inerte et cet esprit-de-vin trop subtil pour rien brûler! A quoi bon cet artifice indigne à la fois de l'histoire et de la tragédie? ... Enfin telle est la cruauté inintelligente de cette façon d'écrire et de composer les tragédies, que même la poésie de l'histoire, la tragédie l'ôte sans pitié."

The writer is M. Jules Janin. Q.

Dramatic Gossip.

MR. OXENFORD'S comedietta, 'Neighbours,' has been revived at the Strand Theatre, and is preceded by a new farce, by Mr. F. Hay, entitled 'Lodgers and Dodgers.' The idea on which this is based, that, namely, of a tyrannical uncle being subdued by the fascinations of his nephew's sweetheart, is old. The farce, however, which is acted by Mrs. Raymond, Miss Jenny Lee, Mr. Paulton and Mr. Terry, goes with some spirit.

THE performance of the Vaudeville company concluded on Saturday evening, with a representation of 'Nos Intimes.' The only novelty of this week has been the performance, on Tuesday, of M. Sardou's comedy, 'Les Femmes Fortes.' On Monday M. Lesueur and the company of the Variétés will appear in 'La Partie de Piquet.' Jean Torguole the *Beau Dunois*.

At the Charing Cross Theatre, M. Legrenay has supported his favourite character of *Martin*, in 'Les Crochets de Père Martin.'

A NEW farce, entitled 'A Criminal Couple,' is in rehearsal at the Princess's Theatre.

MR. SOTHERN is making arrangements to visit America during the course of the present or the following year.

MR. GEORGE BELMORE has been engaged for the approaching season of English performances at the Lyceum.

A NEW drama, entitled 'Fanchette, the Will of the Wisp,' has been produced successfully in Edinburgh. It is translated by Mrs. Bateman from George Sand's novel, 'La Petite Fadette.' Its heroine was played by Miss Isabella Bateman, a sister of the well-known exponent of Leah.

IN Belgium the following dramatic works have been selected as worthy of the rewards instituted by the royal decree of the 31st of March, 1860, for the best dramatic compositions: 'Le Colonel Jonathan,' a comedy, in four acts, by M. A. Laporte; and 'Les Femmes qui Jouent,' also a comedy, in three acts, by Madame Mathelot.

At the Royal Schauspielhaus of Berlin three one-act pieces have been produced, of which the two first have been very well received. Halm's dramatic poem, 'Camans,' which has not been performed in Berlin for many years, was very effective; and Herr Adolf Wilbrandt's 'Jugendliebe' met with great success. 'Vater Kurmärker und Mutter Picarde,' by Herr Jonas, did not please.

SHAKESPEARE'S 'All's Well that Ends Well' has been recently performed at the Hoftheater of Weimar, in a free adaptation in German, entitled 'Ende gut, Alles gut,' by Herr Gisbert von Vincke. The German papers speak very favourably of the whole performance.

At Brussels, M. Laray has performed in 'Le Fils du Diable,' a drama in five acts and ten tableaux, and also in 'Le Bossu,' at the Théâtre Royal du Parc, with much success. On Friday last, at the same theatre, for the benefit of Madame Prosper, the bill of the play included the *proverbe* 'Il faut qu'une Porte soit ouverte ou fermée,' 'La Perle de la Cannebière,' and 'Les Chevaliers du Pince-nez'; the other principal actors being Mesdames Honorine and Nordet, and MM. Laray and Armand Ben.

IN Berlin, at the Friedrich-Wilhelmstadt Theatre, two novelties recently brought out are 'Mit Damm,' a one-act comedy, by Herr Bauermeister, and a three-act farce by Herr Godinet, entitled 'Gavant, Minard et Cie,' which, according to the *Illustrirte Zeitung*, greatly pleased the audience by the cleverly contrived comical situations and by the piquancy of the dialogue. At the Woltersdorff Theatre, a new dramatic work, by Herr Ernst Wichert, 'Biegen oder Brechen,' a four-act comedy, has been some time in preparation. In Königsberg the comedy has had a long and successful run, and is now also in preparation in Munich, Leipzig, and other principal cities of Germany.

HERR JOSEPH WEILEN has written a three-act comedy, entitled 'Der Neue Achilles': the story of the drama refers to the year A.D. 1663, and the place is Rome.

ANTIQUARIAN NOTES.

The Quest for Books.—Your Correspondent "Bookworm" has touched upon a topic which, I think, all literary persons living in the country must have felt,—I mean the inefficiency of the majority of the booksellers of the present day, and the small amount of bibliographical knowledge that is to be obtained in a bookseller's shop, especially in the country, at the present time. Of course to this, as to all rules, there are exceptions; but I cannot help thinking that the cause of this decadence from the days of Cave and his contemporaries is not very far to be sought. Has it not found its origin very much in those dealers who are constantly offering by advertisement modern books at such immense discounts, thereby ruining legitimate trade, and driving away men who would really be an ornament to it? The aspect of a country bookseller's shop of the present day tells, too truly, the mischief that "underselling" has done; for, instead of being able, as was formerly the case, to enjoy there a ramble amongst literature, one finds the greater part of the establishment given up to photographs and fancy stationery of all kinds, and if you ask the reason why this is, the man tells you that books may be obtained in London at such prices that he cannot compete with them and live honestly, and so now he does not trouble himself about literature, as photographs pay better. Surely it is in the hands of the large publishing houses, if they would act in concert, to check this state of things. An amusing instance of the lack of the commonest information on literary subjects came under my own notice not very long since. A gentleman ordered at a bookseller's shop in the country a copy of "Rasselas" to be sent to him: an assistant took the order, and, not "knowing the book," looked in the "London Catalogue" under "R"; of course it was not to be found there, so he concluded it must be the name of some foreign author, and, therefore, searched for it in a foreign catalogue, but with the same success, ultimately giving it up as a bad job. This may be an extreme case—I cannot say,—but I can vouch for its accuracy. It may seem "Utopian," but I hope the day may come when there will be a Literary College, or whatever it may be called, that will grant diplomas by examination in literature, and that persons holding these will have preference given them in appointments or situations in any literary capacity. B.

TO CORRESPONDENTS.—S. H.—J. W. L.—J. S.—J. H. E.—received.

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